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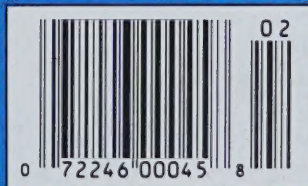
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CHRISTMAS '94
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Rules

1. No purchase necessary. Void where prohibited by law.
2. To enter, fill out the official entry form and mail back to: Bon Jovi Contest, c/o Hit Parader, 441 Lexington Avenue, Suite 602, New York, NY 10017. Or hand print name, age, address, city, state, zip code and phone number on a 3" x 5" card and mail to Bon Jovi Contest, c/o Hit Parader, 441 Lexington Avenue, Suite 602, New York, NY 10017.
3. All entries must be postmarked by 1/31/95. No mechanically reproduced entry blanks will be accepted. Enter the sweepstakes as often as you wish, but each entry must be mailed separately.
4. One (1) first prize winner will receive one of Jon Bon Jovi's shirts, one pair (1) of Jon Bon Jovi's boots and (1) complete set of the Bon Jovi catalog on CD.
5. One (1) second prize winner will receive a Bon Jovi tour jacket and an autographed *Cross Road* CD.
6. Ten (10) runners up will each receive one (1) autographed copy of Bon Jovi's CD, *Cross Road*.
7. All winners will be selected in a random drawing from all qualified entries received. Odds of winning depend on the number of entries received. HIT PARADER/MERCURY RECORDS and their agents are not responsible for lost, late, misdirected or stolen entries. Entries that are mutilated or illegible will be disqualified.
8. Drawing will be conducted by Hit Parader. Decisions of the judges shall be final on all matters relating to the sweepstakes.
9. Cash will not be awarded in lieu of stated prize.
10. Offer open to all U.S. residents 18 or older, except employees of HIT PARADER/MERCURY RECORDS/POLYGRAM HOLDING, INC., their marketing agencies and their immediate families.
11. Prize Winners must complete an affidavit of eligibility and publicity release within 14 days of notification date or we reserve the right to randomly select an alternate winner. Winners agree to the use of their entry and photograph by the sponsor, its affiliates, and their agencies and employees. Winner is solely responsible for all insurance fees and applicable federal, state and local taxes.
12. For the name of the winners available after 2/6/95, send a stamped, self-addressed envelope to: HIT PARADER, 441 Lexington Avenue, Suite 602, New York, NY 10017.
13. Winner agrees that HIT PARADER/MERCURY RECORDS, their ad agencies and affiliates and employees shall have no liability in connection with acceptance or use of the prize awards herein.

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List three songs from *Cross Road*: _____

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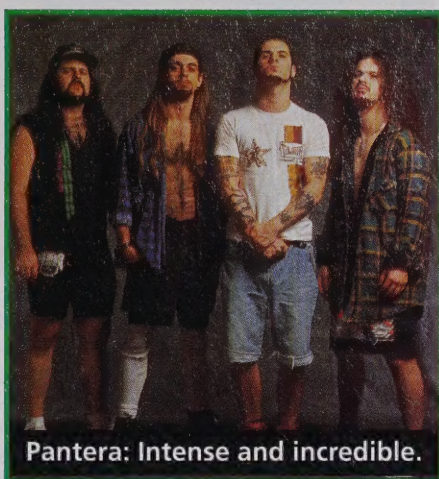
SEND LETTERS TO HIT PARADER, 210 ROUTE 4 EAST, SUITE 401, PARAMUS, NJ 07652

Pantera is the most intense, aggressive and incredible band I've ever heard. I'm in the army and don't have a chance to find many CDs by my favorite bands because the selection of music in the Post Exchange sucks. When I did get **Far Beyond Driven**, I almost broke my neck and everything in my room thrashing. I'm stationed at the Demilitarized Zone in Korea, and there's a lot of stress here. So instead of shooting a North Korean and starting the second Korean War, I just go to my room, crank my stereo, go into my own little world to get my aggression out. I keep all three of their CDs in my changer at all times and I'll probably never take them out. And oh yeah, Vinnie Paul shreds any other drummer in the world. Thanks for keeping my neck stiff and in pain.

Steve Rodgers
Panmunjom, Korea

To Pearl Jam,

I am a really big fan of yours and think you're one of the most talented bands in the world. But why did you fire Dave Abbruzzese? Was he a jerk or something? Jeff Ament and Mike McCready are talented guitar players and Eddie Vedder is the best singer in the world. I



Pantera: Intense and incredible.

know he hates being a "rock star" but if he's so depressed, he should pursue something else and make Pearl Jam a hobby. Dave Abbruzzese was a major, major, important element in Pearl Jam. I think they made a very bad mistake in firing him. But I will stay a Pearl Jam fan until Eddie Vedder stops looking good in shorts, and Mike, Stone and Jeff burn their guitars.

Kere Blair

Dave Abbruzzese (the world's best drummer) left Pearl Jam (the world's best band). I guess that stick figure tattoo showing his "loyalty to his new band" was a bunch of bull.

Katie Smith
Lawrenceville, GA

Pearl Jam is my favorite band, Dave has always been my favorite musician and Number One in all of my wild fantasies. So it made me mad when I found out about Dave leaving Pearl Jam. It was like losing one of my best friends. I don't think I'll ever be interested in seeing a Pearl Jam show if Dave's not there.

Jen Quattrucci
N. Waterboro, ME

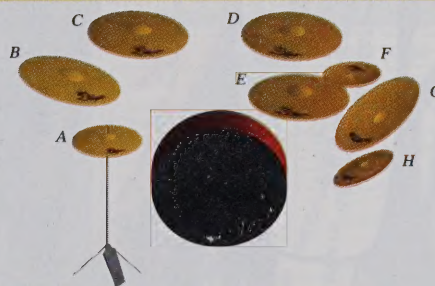
I heard that Gilby Clarke (the Guns' second rhythm guitarist) was coming out with a solo album, and I didn't know what to expect. So I bought the album **Pawnshop Guitars** and it kicks ass. Songs like *Cure Me...Or Kill Me* and *Shut Up* are awesome. Everyone in Guns N' Roses does one or two songs on it. If Gilby ever comes to Boston, I'll make sure to get tickets to see him. I hope when Guns N' Roses comes out with their next album, Gilby



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sings a few songs on it. Anyone who loves Guns N' Roses will love **Pawnshop Guitars**.

Dan "Rose" Ferguson
Arlington, MA

After reading your article *Candlebox: Live Onstage*, I really felt the emotions of lead singer Kevin Martin. He states in his chart-topping hit *Far Behind* how two of his closest friends died. One committed suicide and the other died of a drug overdose. Both didn't share their emotions with Kevin or anyone else. I'm suggesting to anyone who has any consideration about suicide to really listen to the lyrics of *Far Behind*.

Anthony Place
Cleveland, OH

Society and Woodstock '94 sucks. Woodstock '69 was Woodstock and there's no other one. Woodstock '69 was based on peace, not war, free love not hatred, and happiness not greed. Woodstock '69 was a place where everyone could get in and be together to give peace, love and happiness a chance. Now the society is based on greed, violence and hatred. There shouldn't be another Woodstock for a really messed up society like right now. You had to pay \$135 for just getting in at Woodstock '94. Woodstock '69 didn't care about how much money they would have made. Pearl Jam, keep fighting TicketMaster until they lower their prices.

"Keep on rockin' in the free world".
Earth (Jayne Leiner)



Candlebox:
Reaching
their fans.

I thought that the '90s were about being yourself, especially in rock music. We got rid of a lot of happy-go-lucky songs, started having lyrics about real people, got rid of guys wearing makeup and most importantly—stopped liking bands only for their looks. Bands can now base their careers on what's important—their music. But it seems that **Hit Parader** thinks that only applies to men. When I read about your little *Metal Maiden* contest (October '94), it pissed off the feminist in me. Isn't it about time we stop caring about what women look like? Nobody cares. I buy **HP** to get away from it. I'm sure you've gotten some entries in this degrading contest, but it's only from insecure girls who

spend all day laying around looking in the mirror, dreaming about the lead singer of Pearl Jam (of course they wouldn't know Eddie's name) 'cause he's so "cute", yet don't listen to the music, and what it really means. At least you admitted that you were being sexist pigs, but if you already know how stupid the contest is, why did you still decide to run it? I'm not writing this letter because I'm butt ugly (I'm not and probably would have a chance at winning), but I think I mean more to people than just looks. That's the way it should be. Get out of the '80s and keep beauty contests where they belong—not in rock magazines.

A Pissed Off Female.



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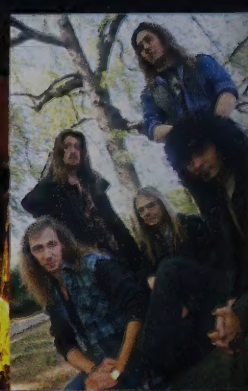
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The ads for Woodstock '94 read "2 more days of peace & music!" Somehow peace got left out of the event. The need to address the genocide in Bosnia or Rwanda was not important to the concert's organizers. The fact that there is a war going on among young people in the American streets, suburbs and ghettos is not important to them. What is important to them is greed and money. The original Woodstock '69 had nothing to do with money and big name acts. It was a spontaneous event drawing 250,000 young people fed up with the political system in the U.S. and with young Americans dying in a senseless Vietnam War. It was a genuine protest against the political system of the time. Woodstock's real energy and feeling kept the memories of it alive for all of these years. It truly was disgusting to watch Woodstock '94 on TV and not find a trace of that feeling from 1969—with one exception—the mud. It was the endless procession of pointless new bands with mindless lyrics, who don't care about the real issues and the need for peace and understanding. Now imagine a Woodstock '94 concert where 50% of net proceeds going to the children who are the victims of wars around the world, and crime in the United States. Imagine a Woodstock '94 without any greed.

Drazen M. Premate
President, East Europe Records

I've listened to Alice In Chains for three years and think they're really great. They're really lucky to have people care about them, whereas people could really care less about me. By the way Layne Staley, I hope you're recovering from your drug problem. I love you guys and would really like to see you perform.

Beth
Adelanto, CA

Finally you've come through with articles and pictures of Nine Inch Nails. Trent Reznor deserves much more credit than he gets. He's an inspiration to youth with his words and music. I am so sick of the groups like Aerosmith, Van Halen that are always in your magazine. You give them so much recognition that it makes me sick. Why don't you concentrate on the NEW bands that we don't hear a lot like Nine Inch Nails, Radiohead, Beastie Boys or others that deserve to be recognized? These other groups' time in the spotlight has passed. Give it a break and show us the real musicians.

Jen
Maryland

My name is Steve and recently I went to the big Metallica show and found out what Metallica's all about. They are a faster version of a glamour band—they are so predictable and fake. The opening band, Candlebox was the best band on the bill

and got booed off by the lame fans that are being ripped off by Metallica. Everything they sell is more expensive than anyone else. The band is weak now—they were good, but no longer. What's the purpose of Metallica making fun of Layne Staley because of his drug problem—that's screwed up seriously.

Steve D.
California

After reading Lou O'Neill Jr's *Front Pages: The Inside Scoop* where Seattle Joe implied that Courtney Love supposedly tried to kill Kurt after his overdose with 40 dollars worth of smack, me and my friends were completely outraged. Seattle Joe doesn't know a damn thing about Kurt, Courtney or Frances Bean. They were very happily married and had a young daughter. Why the hell would Courtney want to leave herself without a husband and her daughter without a daddy? Kurt hated people like Seattle Joe. I just wish **HIT PARADER** would let him rest in peace, considering he sure didn't have any privacy when he was alive. To Seattle Joe, if Kurt were alive, think how pissed off he would be to see the crap you've written. If you *really* care and have any respect, you'll find someone else to write your lousy rumors about. Let him rest.

Jenni Nixon, Becky Goodwin and
Nancy Suford
Florida

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LOU O' NEILL JR.'S FRONT PAGES: THE INSIDE SCOOP!

WORLD EXCLUSIVE: Will they or won't they? Will **Jimmy Page** and **Robert Plant**—the cornerstones on which the greatest metal band ever, **Led Zeppelin**, was built—put the whole thing back together and take it out on-the-road in the summer of '95? Hmmm.

According to our snoop, the **Black Dog**, the answer is a resounding yes. Here's what the never-shy canine wired to **Hit Parader** right before deadline. "Don't forget," the Dog barked, "with a Zeppelin reunion in the works, there would be international interest in experiencing the magic again. Only thing is, no one's sure whether Jimmy and Robert want to call it 'Zeppelin' but that hasn't been decided yet. As you know, they did *Unledded* for **MTV** last October. Then of course, there was the live release, *No Quarter*, late last year."

As we were salivating, the **Black Dog** cautioned, "Naturally, with Jimmy and Robert, nothing's official until they actually announce it, yet it seems the project is too far along for any last minute change of plans."

COMMENT: What about **John Paul Jones**? And who would play drums? And would the whole thing fly (as successfully) if the group that toured next summer was not **Led Zeppelin**, but merely a by-product? Just asking...

10 HIT PARADER

SECRET STUFF: Those nasty California punk rockers caused quite a commotion on a trans-Continental flight from El Lay to New York. When the aircraft ran into heavy turbulence the musicians didn't exactly help calm nerves by leaping out of their seats, fists clenched high, screaming "Anarchy! Anarchy!" So many passengers got sick and more than a couple were green that day. Phew!

NO NAMES PLEEZE: That middle-aged English lead yapper's 10-year marriage is down-the-drain all because of a fetching 22-year-old Swiss Miss who made the drummer-turned-crooner go Whack-a-ding-hoy! This guy's got a real-life daughter younger than the gal from Zurich. Oh well, his touch ain't exactly invisible. Crazy world, ain't it!!!!

ROCK WIRE REPORT: Flash: How steamed was **MTV** at their own VJ, **Kennedy**, after she simulated oral sex on a microphone behind Hizzoner, New York City Mayor **Rudy Giuliani** at this

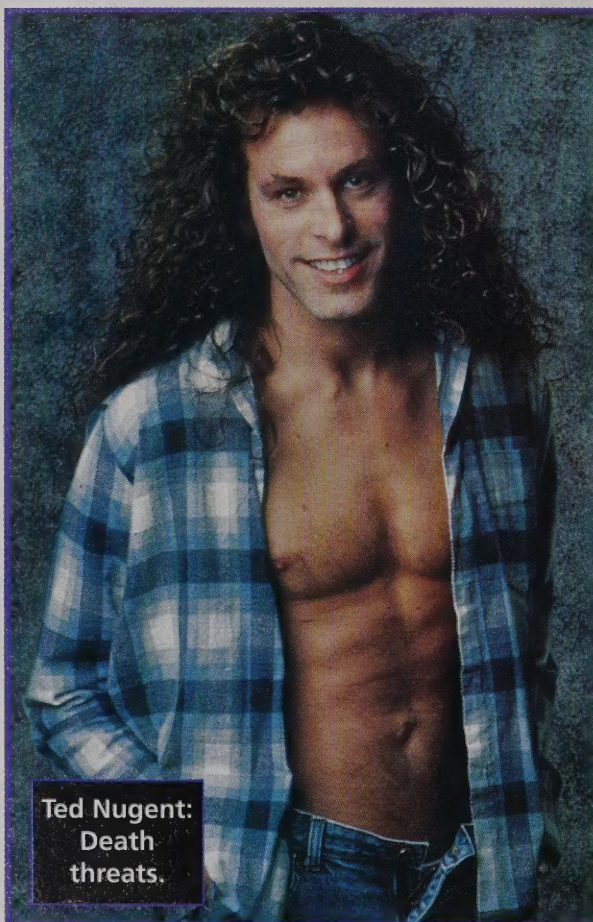
mental midget would even think of dissing Mayor "G" so badly!!!!...

Friends of U2's **Bono** are absolutely shocked with the way he looks now that the Irishman has added 24 pounds to his short frame.... Will **Dave Grohl** end up replacing **Dave Abbruzzese** now that the stickman is long gone from **Pearl Jam**? Even Seattle Joe says they've talked.... Keep an eye out for the Danish outfit known as **Royal Hunt**. Fronted by Russian/Danish writer and keyboard wiz, **Andre Anderson**, RH manages to capture a heavy sound, yet mates it to one melodic melody after another. In Gotham, AA told us that "My primary influence is classical, yet we've been influenced by **Deep Purple** and **Pink Floyd** as well. Their first American record is called, **Land Of Broken Hearts**... Is **Eric Clapton** ready to split from Warners?

OVER'N'OUT: Don't invite **Flea** and the rest of his **Peppers** to any birthday party with **Sesame Street** anytime soon. After **Anthony Kiedis** announced they wanted to do that show for a "long time," **SS** quickly announced to the world that the "Chili Peppers would not be appropriate.".... Goodbye **Nicky Hopkins**. 50 is far too soon to buy it, yet we'll never forget all the great music you made and your work with the Beatles and the Stones.

Can't believe "The Boss"—**Bruce Springsteen**—needed a teleprompter to remember the words to *Philadelphia*, with how many times he's already crooned the tune... The aforementioned Stones are shortly off to Australia, Europe and Asia. Does anybody realize that when **Mick Jagger** was born in July of '43, more than 55 percent of the homes in America did NOT have telephones? ... Iona lola, our gal pal in the **Ted Nugent** camp says the Motor City Madman is more than a little concerned with the slew of recent death threats from outraged animal-rights activists. Teddy, pull it in a notch, remember what a sicko did to **John Lennon**?... **Bob Dylan** is taking it a might too far by forbidding people to look at him as he exits and enters the stage... Something new from **Paul McCartney**, **George Harrison** and **Ringo Starr** in the not-too-distant future? Can't wait for this one.

UNTIL NEXT MONTH: Don't forget this adage: The only thing separating the word champ from chump is the letter "you"!!!

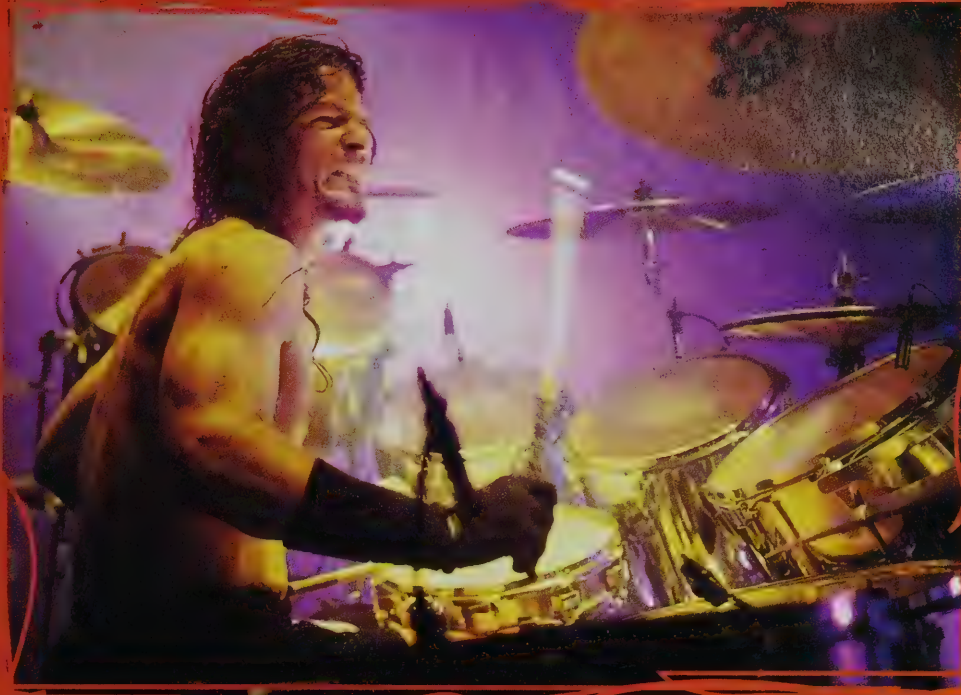


Ted Nugent:
Death
threats.

year's video awards? Well, the bimbo came within a cat's whisker of completely losing her gig, her talk show was put on hold, as **Bean Head**, our Deep Throat at Music Television gasped that company head, **Tom Freston**, hit the veritable roof backstage at Radio City Music Hall. The City's classy Mayor let the whole thing slide, but, what kind of

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Considering Slayer's intensity,
it's no surprise that Paul



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ROOTS

BY HANK PETERS

Each issue, *Hit Parade* journeys back in time with a rock superstar to learn about his formative years. This month's time traveler is Guns N' Roses' guitar man Gilby Clarke.

Gilby Clarke doesn't love being the center of attention—but he doesn't exactly hate it, either. Come to think of it this part-time solo artist and full-time (supposedly) guitarist in Guns N' Roses seems to be pretty comfortable in whatever situation he may find himself. Place him on stage in front of 50,000 screaming G N' R fans, and he handles it with a "seen it, done it" cool that befits the band's image to a "T". Throw him in front of 250 people in a club, where he can play some of his own tunes, and Mr. Clarke's comfort level remains in perfect working order. Nothing seems to distract Clarke from his various tasks at hand; not recent reports that he was being kicked out of Guns N' Roses, nor stories that pressure was being placed on radio and MTV by certain powerful music industry factions to ignore his new solo album, **Pawn Shop Guitars**. No matter what chaos swirls around him, Clarke stays clam, cool and collected, an attitude that bespeaks well of his solid Midwestern upbringing.

"I grew up in Cleveland," Clarke said. "It's a cool place, with a healthy music scene, but it's not exactly the center of the music world. Since I loved music since I was a kid, there were times when living there frustrated me."

During his mid-teen years in Ohio, Clarke taught himself how to play guitar by listening to Rolling Stones albums and mimicking the ripping leads and chunky rhythm work of his idol, Keith Richards. By the time he had reached high school, he had formed his first band with a bunch of local friends, and started making quite a reputation for himself as the town's hot-shot young guitarist at local high school dances. For his friends, those shows were all just for fun, a nice diversion before the realities of "life" took over. For Clarke, however, he already knew he was a musical lifer—a guy who didn't give a damn about anything else except picking up his guitar and playing.

"Most of my friends were into music when we were all kids," he said. "But after high school, they needed to get jobs and start

earning a living. They didn't look at music as a career—I did. I never even considered getting another job. My attitude was that you kept playing, kept writing, until you got good enough to start making some money from doing what you loved."

Whether through naivete or sheer talent, by the time he was in his late teens Clarke had wandered out to Los Angeles in search of his musical brass ring. He was quickly befriended by notorious El Lay producer/showman Kim Fowley who utilized Clarke's talents on a number of albums he was producing for major bands. While he enjoyed the studio atmosphere, and loved the fact that his session skills were earning him his first professional paychecks, he constantly kept his eyes open for a gig with a band. When a young pop/rock group called Candy asked Clarke to

said. "They recorded two records *Dynamite* From Nightmareland and *Commercial Suicide*, both of which bombed the moment they were released, "I told my manager, 'If these records bomb, you owe me a Corvette.'" Both discs bombed, but Clarke never got his car. A year later the band broke up, "We couldn't afford to stay together."

At that low point in his career, Clarke received a phone call one day in 1992 from none other than Slash. He informed Gilby that Izzy Stradlin had just left Guns N' Roses, and wondered if Clarke might be interested in trying out for the vacant guitar slot. It wasn't like he was handed the gig; in fact, Slash was auditioning *dozens* of six-stringers before making the final choice. But after the process of elimination was completed, it was Clarke who ended up with the job. Now, two years,

GILBY



Gilby Clarke:
"Cleveland isn't
exactly the center of
the music world."

CLARKE

join their ranks they recorded their one and only album, **Whatever Happened To Fun**, he jumped at the chance. While Candy quickly dissolved, contacts he made through that group led to the signing of his next effort, *Kill For Thrills*—a band that from day-one knew it was star-crossed.

"Kill For Thrills never got a break," Clarke

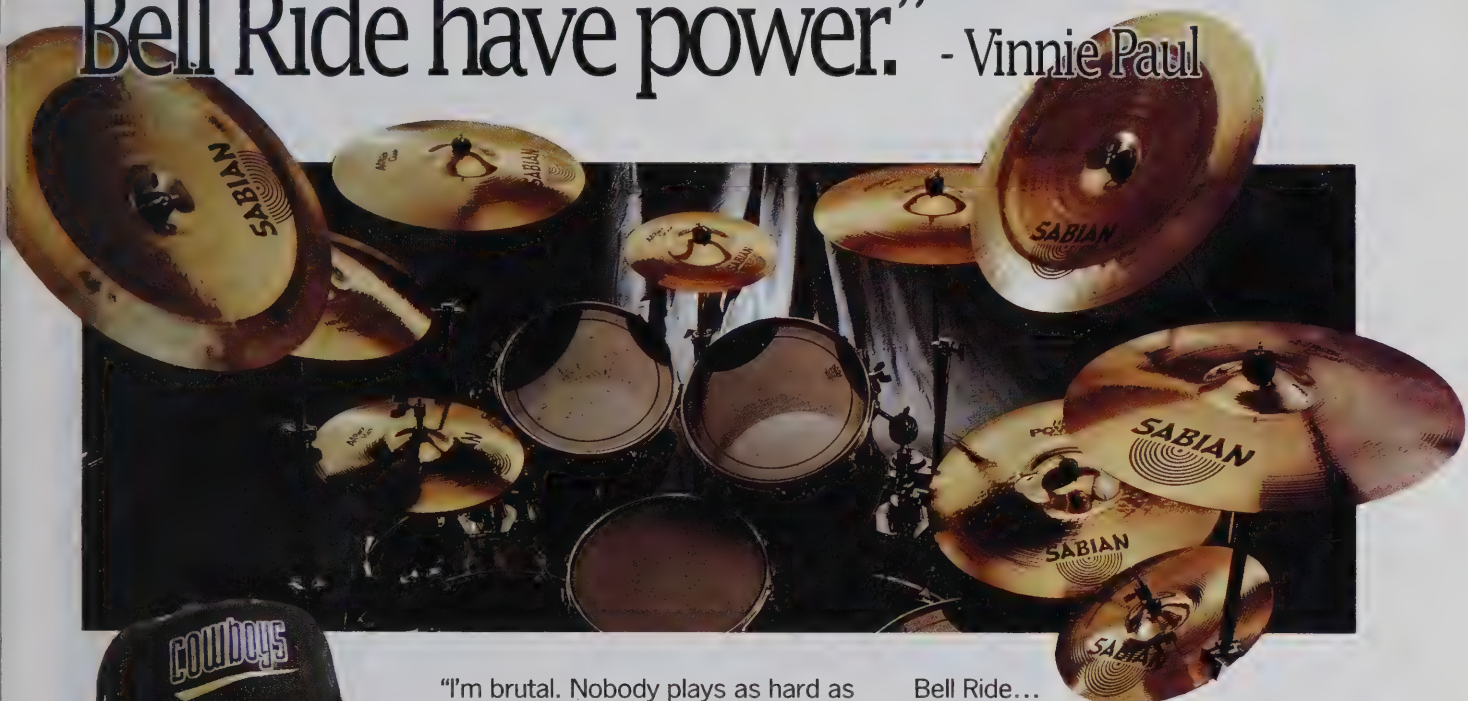
four million albums and a solo disc later, Clarke's future again seems up in the air. There are those who insist he's already out of G N' R. Clarke, himself, insists otherwise.

"As far as I know, I'm still in," he said. "I'm working with Slash on his solo record at the moment, and I figure if I was out of the band he'd tell me, don't you think?"

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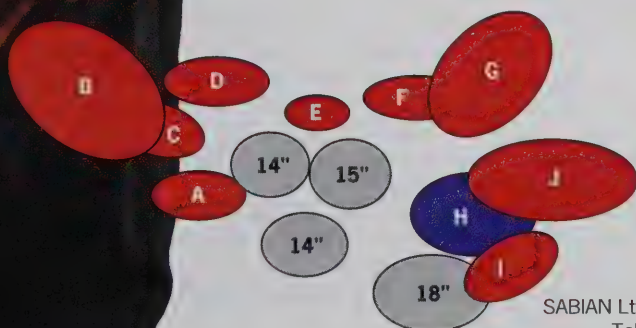


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GAME BYTES

BY JEFF KITTS

MORTAL KOMBAT II SNES/Acclaim Genesis/Acclaim

When *Mortal Kombat* came out last year for home systems, the controversy among the gaming public had nothing to do with the game's outrageous violence and blood factor—it had to do with which platform offered the better version, the SNES or Genesis. In the case of the first *MK*, the decision ultimately came down to personal preference. SNES owners enjoyed better graphics and better sound while Genesisers reveled in the game's excessive blood level and better playability. Last year, the choice was yours—this year, however, it's a different story.

With *Mortal Kombat II*, there really is only one clear winner—and that's the SNES version. As before, the SNES version excels with sharper, more colorful graphics and sound that's identical to that of the arcade. But because of Nintendo's hypocritical decision to go head-to-head with Sega in the war of coolness, all the blood and fatalities of the coin-op are fully present in the SNES cart—and no special code is needed to access the gore! What this all adds up to is that the SNES version offers just about everything the arcade game did in a near-perfect transition (right down to the appearance of secret characters like Jade and Smoke). Watch Shang Tsung morph into different characters, Kitana hurl steel-edged fans and Reptile spit deadly acid—it's all there, and done to perfection.

As for the Genesis version, well, it'll have to do (and is certainly good enough for those who don't have a choice). But it's really no contest, as the Genesis cart has very limited sound, weaker graphics and basically nothing that the SNES cart doesn't already have.

Both are good, but the winner here is clear: hands down, the SNES.

SNES—GRAPHICS: 10/SOUND: 10/CONTROL: 9.5/OVERALL: 9.5
GENESIS—GRAPHICS: 9/SOUND: 8/CONTROL: 9/OVERALL: 8.5

SUPER RETURN OF THE JEDI/SNES/JVC

While the mainstream accepted last year's *Super Empire Strikes Back*—the sequel to the highly-successful SNES cart *Super Star Wars*—as a worthy follow-up, hardcore gamers couldn't help but feel that *Super Empire* was merely a cut-and-paste reprint of its predecessor. Those disappointed by *Super Empire* have been anxiously awaiting the third and final installment in JVC's *Star Wars* video game trilogy, hoping JVC would learn from past mistakes and make *Super Return* more than just a carbon copy of

the previous two. Unfortunately, *Super Return Of The Jedi*—the sequel to the sequel—is just more of the same in a nice new package.

Once again, Luke, Leia, Han and Chewie return to do battle this time with Jabba the Hutt and eventually the mighty Emperor. As one of our three heroes, you get to explore many areas familiar to the movie, including Jabba's Dance Hall, the Rancor Beast cave and the desert wastelands of Tatooine. Like its predecessors, *Super Empire* can prove quite challenging and is no cakewalk—even experienced gamers can prepare themselves for a struggle.

Compared to *Super Empire*, *Super Return* isn't a vast improvement by any means—it is, however, another very good action/platform contest that runs on the same engine, has the same style of game play, the same weapons, same power-ups, same obstacles and same control. It goes without saying that, if you liked *Super Empire* and *Super Star Wars*, you'll dig *Super Return Of The Jedi*—despite the fact that it's nothing new.

GRAPHICS: 9/SOUND: 9/CONTROL: 8/SAVE: yes/OVERALL: 8.5

OUTRUNNERS/GENESIS/DATA EAST

Arcade racers who could never handle the dizzying speed, frightening realism and cut-throat warfare of *Virtua Racing* and



were more keen on a friendly race between two couples out for a Sunday drive, could usually be found at the *OutRunners* machine. Well, those pseudo-racers can now smile, because *OutRunners* has come home to the Genesis, compliments of Data East.

But it should be stressed that only fans of the coin-op should check out the home version of *OutRunners*—hardcore road rashers should look elsewhere for their spills n' chills. For starters, *OutRunners'* split-screen action isn't for everyone as it seriously detracts from the depth a solid racing game needs. The graphics are simplistic and your car, with its limited range of motion, is quite difficult to control.

The game offers two game play options: arcade (race against the clock through six stages in different parts of the world) and original (you against a competitor, either a second player or the computer, in a race to the finish line). Overall, there are 36 different courses in 20 different locations (you can even race underwater!).

Die-hard fans of the arcade game should be happy with the translation of *OutRunners* to the Genesis—but all others need not bother.

GRAPHICS: 7/SOUND: 7/CONTROL: 7.5/SAVE: no/OVERALL: 7.5

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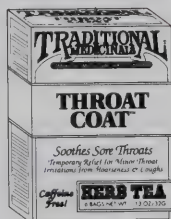
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CAUGHT IN THE ACT

BY NORM JOYNER

For more than a year Metallica toured the world on their own; no opening acts, no "special guests", no nuthin'. It was just the four Bay Bashers—James Hetfield, Lars Ulrich, Kirk Hammett and Jason Newsted—doing their thing, their way, as only they could. But when it came time to go back out on the road last summer for their *Sh*t In The Sheds* tour, the band decided that they were gonna do things differently...very differently. First off, the massive stage set that characterized their indoor winter tour was to be stripped down to bare basics. Secondly, not only did Metallica want to take out one support act, they decided to take out *three* different acts each night. Such bands as Danzig, Fight, Candlebox and Suicidal Tendencies

played at various outdoor venues around North America, warming up the capacity crowds with their own brand of mind-melting, brain-bending metal. But while the million fans who came to see the Metallimen during their summer outing were polite and responsive to these talented groups, in their hearts they knew they had come for one reason, and one reason only—to see and hear Metallica.

"I think all the bands we had out on the road with us did a great job," Ulrich said. "They knew that the people out there were our fans, but they also knew that those people loved rock and roll. They played it for 'em, so did we. The fans really responded. It was great."

Great indeed!

Metallica disc and their multi-media *Binge & Purge* collection), and there were no contractual obligations to fulfill. It was just a case of four metal-mad guys who'd rather stand on stage in front of 40,000 of their best friends every night than sit on their asses on some deserted Hawaiian beach.

"We're not very good with free time," Hammett said. "Lars, in particular, doesn't handle sitting around with nothing to do very well. His attitude always is, 'Why am I sitting here doing nothing when I could be out on the road somewhere?' I guess we all share that attitude to different degrees. Metallica is our lives. But nobody's as nuts about it as Lars."

Playing everything their fans could have



PHOTO: FRANK FORCINO

James Hetfield: The catalyst for Metallica's on-stage dynamite.

From first note to last the *Sheds* tour will go down as one of the most successful—in both commercial and artistic terms—in Metallica's career. Forget for a second that the band was expected to gross in excess of \$25 million for

asked for—from *Fade To Black* to *Enter Sandman*—and then throwing in an unexpected surprise or two to round out the festivities, Metallica provided their rabid followers with an evening they're not likely to forget for a long, long time. Hetfield and Hammett laid down the guitar thunder, creating the perfect musical counterpoint to the pulsating rhythms being supplied by Ulrich and Newsted; it was like watching a well-oiled machine go through

"Nobody's as nuts about this band as Lars."

this summer leg of their never-ending tour. It almost seemed as if the fans sensed the band's desire to be there—that Metallica had chosen to go back on the road not because they *had* to but because they *wanted* to. There was no album to promote (heck, they had already toured the world in support of both their quintuple-platinum

its paces. With the focus squarely on their music rather than on stage sets, fancy lighting or video backdrops, Metallica put on a raucous, rousing, rollicking two-hour show that was designed to be lean and mean. No excess musical flab here; every note played, every song selected was designed for maximum impact. And with these metallic sharpshooters taking dead-aim at their audience's collective heart, no one within a 20 mile radius was safe from the rock and roll fallout generated by the band's nuclear presentation.

"This is a different kind of show for us," Ulrich said. "It's more streamlined, more like shows we played in clubs a long time ago. To us, getting on stage and playing for only two hours is almost like taking a vacation. It allows you to just pour everything you have into every song. That's the way it has to be with Metallica."

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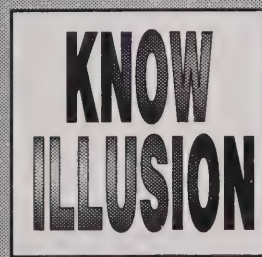
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Deep From the L.A. Underground

PICK HIT

BY P.J. MERKLE

The members of Downset will never admit it, but they probably *hate* the very notion of appearing on the hallowed pages of **Hit Parader**. It's so safe, so predictable, so *mainstream*; a far cry from the anger-filled spews of rage that characterize the musical stylings this urban quartet favor. For the last three years these Los Angeles hardcore rebels have been solidifying their reputation as one of the most uncompromising, outspoken and controversial bands currently operating on the rock scene. Vocalist Rey Oropeza, drummer Chris Lee, bassist James Morris and guitarists Rogelio Lozano and Brian "Arez" Schwager have chosen to tackle such pressing social matters as street violence and sexual abuse in a thoughtful and often provocative way—while losing none of their hard-hitting musical attack. And now, on their self-titled major label debut, these hip-hoppin', hard-rockin' iconoclastic street poets are out to take their message to the masses—but in their own inimitable way.

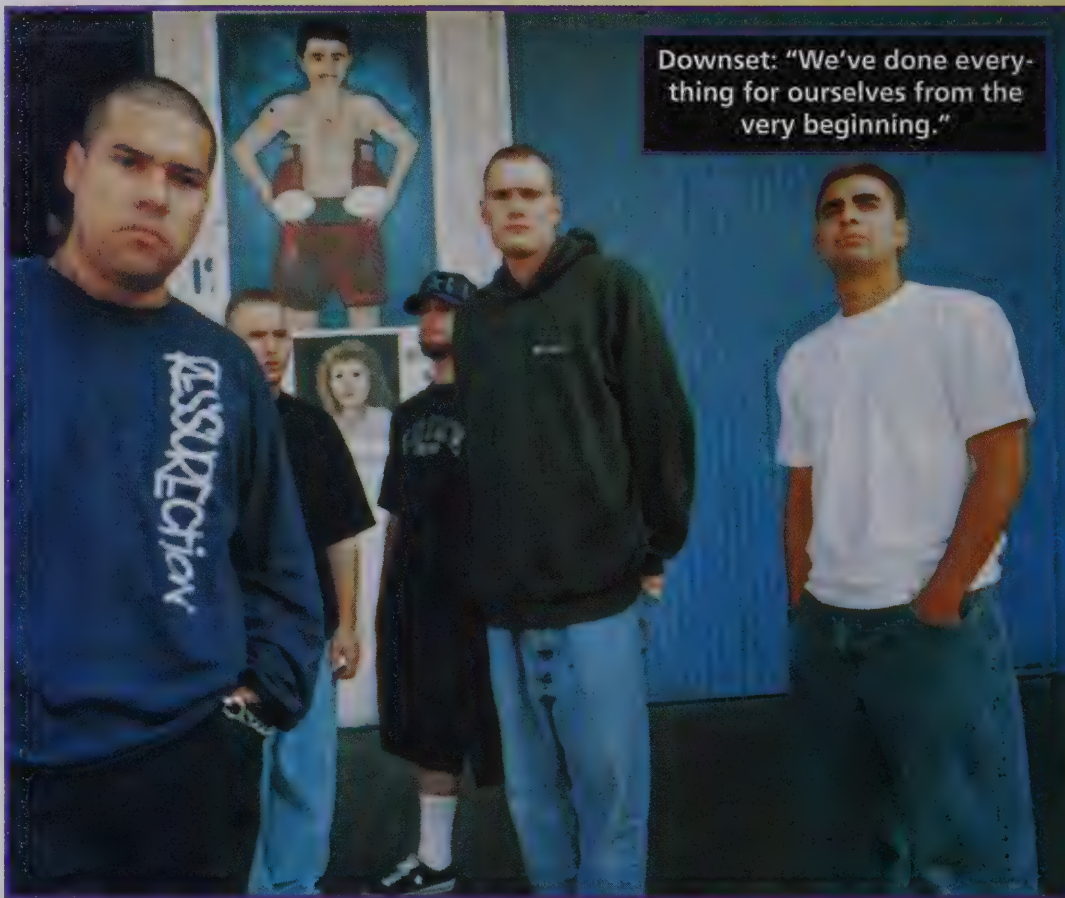
"When you're part of the hardcore community, there are some unwritten rules that you're expected to follow," Oropeza said. "One of those rules is not to rely on anyone—to do everything yourself. Another one is to try to avoid appealing to the

iota of attitude on their latest release. While such songs as *Breed The Killer* have drawn undue criticism for their supposed negative representation of blacks and Hispanics, the band insists that their latest crop of songs are aimed at righting wrongs, not casting aspersions. But with eight years of experience already under their belts these amazingly young (the oldest guy in the band is 22) rockers have already tasted more than their share of negative stereotyping and razor-edged criticism. By now they're used to it. They know it's something that just comes with the territory they've chosen to call home.

"Our main goal is just to make people think," Oropeza said. "We don't care how

an escape from their harsh urban realities since they were all kids. Forming their first band, Social Justice, when most of them were still pre-pubescent, they drew upon their knowledge of the street, as well as their background as notorious graffiti artists, to band together in an attempt to deal with the countless ills that affected their daily lives. Being young and desperate, the music of Social Justice served as a life-line for these budding rockers. But it wasn't until they shifted gears and transformed into Downset four years ago that their musical vision began to gain a sharper focus. They released a series of independent EPs that won them rave reviews throughout the hardcore scene, but they

DOWNSET



"When you're part of the hardcore community, there are some unwritten rules."

mainstream market if you can. Well, we have done everything ourselves from the very beginning, but we began to feel that working through the underground had some built-in limitations. We felt we were saying something worth hearing, so we wanted to try and reach a larger audience. If some of our fans think that's selling out, we're sorry. Our attitude and our music certainly hasn't changed."

Despite their major label credentials, Downset has certainly not sacrificed one

they react to the issue, as long as they open their eyes and see it. Too many people are content to just close their eyes to the problems around them hoping that they'll just go away. They won't. And if we need to be at the center of controversy to raise those issues, that's fine. A song like *Breed The Killer* touches on the minority problems in a place like L.A. I'm Mexican, and I grew up in and around gangs. I know what it's like."

Downset have been using their music as

felt that they needed a bigger forum through which to fully express their heart-felt anxieties. When Mercury Records stepped up to the plate in 1993, with a contract in hand, Downset knew they had found that forum.

"This album is just the starting point for us," Oropeza said. "We've come a long way to get this far, but we know there's still a long way to go. We've presented a lot of problems in the lyrics of this album, but we hope to present some solutions next time. That's what it's about for us. It's not just going around bemoaning what's going on. It's using the opportunity we've been given to present some answers too."



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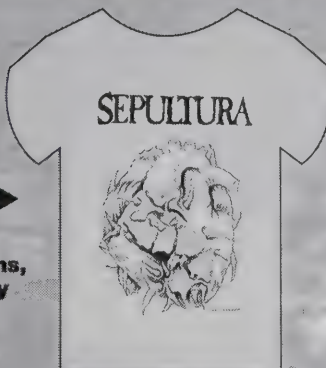
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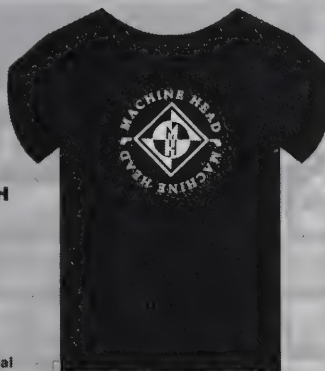
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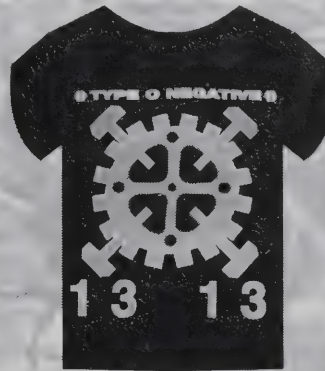
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HARD ROCK HAPPENINGS

Chris Cornell is, according to close sources, "recovering nicely" from the vocal problems



Chris Cornell's vocal problems.

that forced Soundgarden off the road last summer. The singer developed problems with his vocal chords that doctors first feared could be "nodes"—small callous-like growths that develop on the vocal chord from over use. They prescribed rest for Cornell—at least for four months. "The band will be back on the

road," the source said. "But it won't be for awhile. They're resting and writing. I'm sure they'll put the time to good use"....

It now appears certain that Steve Vai will be the "missing piece" in Ozzy Osbourne's new touring band. Having already performed on a majority of the tracks for Ozzy's new album, **X-Ray**, Vai had long seemed the obvious choice to fill the six-string slot. But since he had already served as the "gun for hire" with David Lee Roth and Whitesnake, Vai at first balked at the deal. Evidently, financial arrangements "too good to refuse" were issued, forcing the dark haired axe master to reconsider his initial decision...

Nine Inch Nail's Trent Reznor seems to be a surprisingly happy man these days. Once known as the "dark prince" of the hard rock underground, Reznor has been making the rounds as of late, popping up backstage at shows by the likes of Pantera with a big smile on his face. Hey, maybe covering himself in mud at NIN's now infamous performance at Woodstock helped Trent cleanse himself of whatever demons had been lurking in his system...

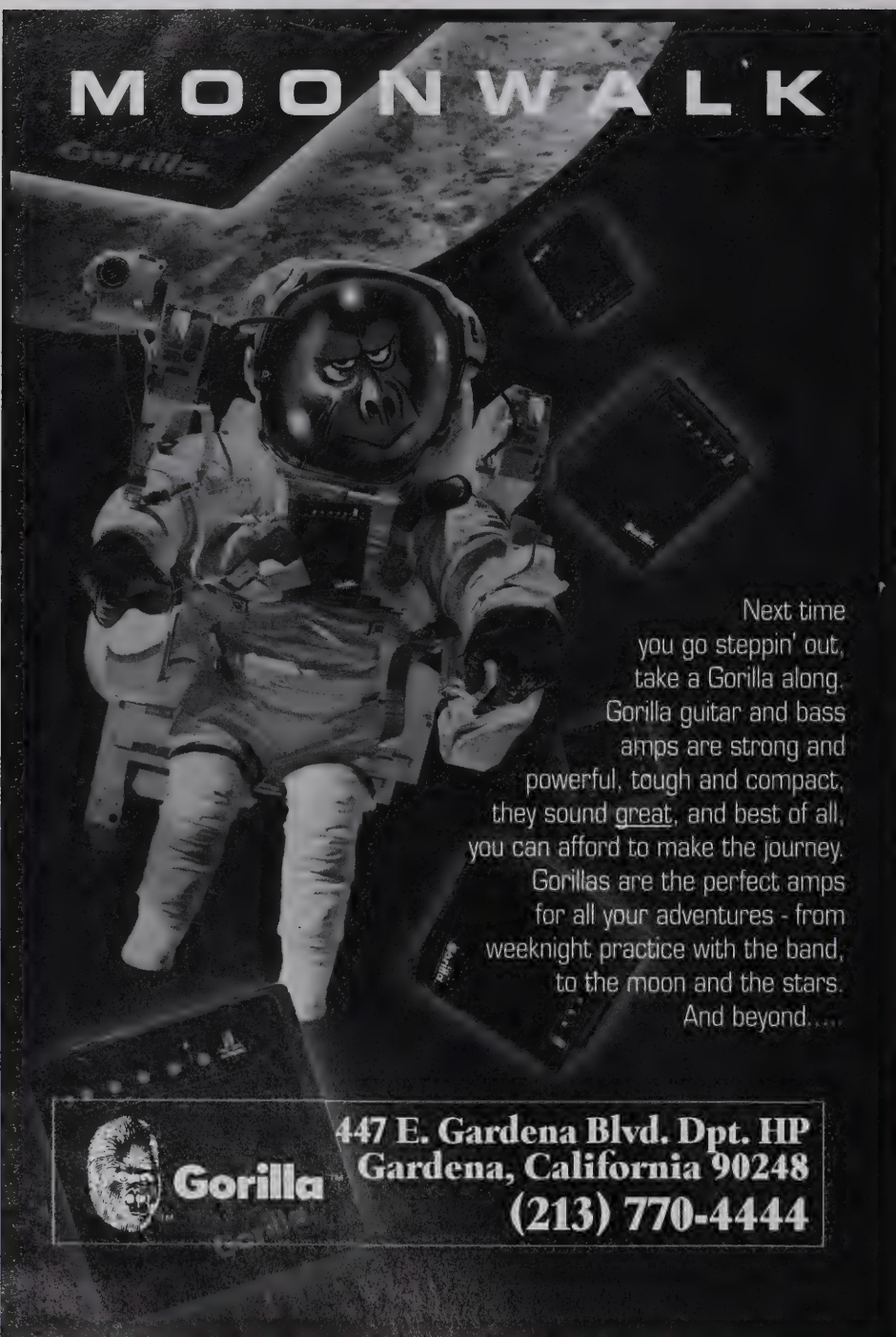
It appears as if Alice In Chains' days are numbered. Reports coming from a variety of sources indicate the Layne Staley's latest drug problems have driven a wedge between the band members, forcing them to seek other artistic outlets. It is known that bassist Mike Inez has been working with Guns N' Roses guitarist Slash on his solo album and that guitarist Jerry Cantrell is exploring a number of new career options. "It doesn't look good for the band," a spokesperson at their record label said. "But only time will tell exactly what will happen next..."

How did Pearl Jam come up with the name **Vitalogy** for their new album? It seems that bassist Jeff Ament is responsible, taking the title from a book that had served as an influence on his life. Apparently the book deals with a variety of spiritual beliefs, and while he presented the title to the band as something of an afterthought, the other Jammers felt it would be perfect for their latest collection of eclectic rockers...

Megadeth's Dave Mustaine is supposedly a new man. No longer is the guitar wielding rocker as "dangerous" to himself and to others as he used to be. Now a married man with a small child, Mustaine has turned over a new leaf; no more drinking and no more drugs. But has that new attitude changed the direction of Megadeth's music? Not on your life! If anything the tunes on the group's latest disc, **Youthanasia**, are heavier and more hypnotically powerful than ever. "I bring different energies to work with me now," Mustaine said. "The anger and hostility has been replaced with a more scathing look at the world"....

While they're still trying to keep it hush hush, Aerosmith have been stealing away in the recording studio every chance they get to work on new material. Their plan is to finish off their still-existing contract with Geffen Records with a live album. Then they'll be ready to launch into their new contract with Sony Music by

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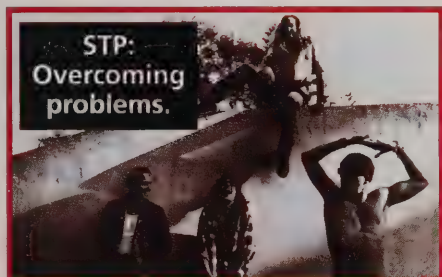
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mid-1995 with a brand new disc. According to those who have heard the new material, there are few surprises with the material being "classic Aerosmith" similar to the material contained on their multi-platinum **Get A Grip**...

As if we haven't been filled with enough Led Zeppelin-oriented talk in recent days, it now appears as if the newly-reunited team of Jimmy Page and Robert Plant will be hitting the road in early 1995. They'll be bringing their **UnLEDded** tour, which will feature both acoustic and electric interpretations of Led Zep material, to arenas and ballparks throughout North America. It is known that both Plant and Page long to regain the notoriety they enjoyed during their Zep heyday, and the big paychecks they're guaranteed for touring won't bruise their egos either...

It seems that the oft-discussed "problems" that the Stone Temple Pilots suffered through during the recording of their chart-topping album, **Purple**, have not completely disappeared. Occasional verbal battles have broken out between vocalist Scott Weiland and the DeLeo brothers while the band has been on the road, and there are some who fear for the band's long-term viability. "I want to see this band continue," Weiland had said shortly after the record was released. "But I'm prepared for whatever might happen in the future. There are no guarantees in life"....



The clouds have begun to lift concerning the future of Bon Jovi. It was recently rumored that the band was considering breaking up, with Jon Bon Jovi pursuing his oft-discussed movie career. Well, now it seems that while Jon will soon be making his on-screen debut (we won't count his brief appearance in **Young Guns II**), we've also been informed that the band will be recording and releasing a new album. The still untitled disc should be out by late spring, with a massive summer tour to follow. By then, Jon's movie work will have been completed and it will be up to Siskel & Ebert to give *that* effort a "thumbs up or down." By the way, congrats to guitarist Richie Sambora for his recent engagement to TV bad girl Heather Locklear...

Nirvana fans around the world have been reacting with surprise to the quality of the material on the band's new live disc, **Verse Chorus Verse**. While Nirvana routinely packed concert halls around the world, they were usually noted for their on stage energy than for the quality of their shows. That's why the high musical quality presented throughout the disc have left a big smile on the band's loyal following. "This is a fitting way to remember", one fan noted. "He never sounded better."

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It was finally done. Megadeth's **Youthanasia**, the follow-up to their multi-platinum **Countdown to Extinction** LP, was in the can. And in the sweltering Arizona heat—111 degrees to be exact—the very quotable Dave Mustaine, sat down to discuss life, philosophy, and rock and roll.

Hit Parader: What direction would you say you're taking in your song-writing?

Dave Mustaine: There are no references to war on this record because we've already been there, done that. People right now are a little more tuned into self-development and self-awareness. In order to be trendy, you have to be way ahead of the trends—and we don't follow trends, we start them. We just talk about human experience. Some of the songs I write will evolve out of the traffic I'm in,—that will determine whether the songs are nice or not. *Train of Consequences* was the first song I wrote for the new album. I was driving

down to the studio in Tempe, Arizona, where we wrote the new record, surrounded by the butt-hole of humanity on the highway. And I got lost, and I finally show up and there's mobs everywhere, and I felt like I was in *Spinal Tap*. So I sit down, grab my guitar, and (does some air-guitar) it's like "chunk-a-chunk-a-I'm pissed..."

HP: Having participated in events like the Democratic National Convention, do you feel a responsibility as a role model?

DM: I have no desire to be political. However, I do like to be an interpreter for young people, because I find they are

often left out of the process. Someone needs to tell them what's going on, and I believe I have an element of trust, they know I'm not going to steer them the wrong way, because I'm very blunt. To me, man's government sucks, no matter who is in charge.

HP: So you agree with those who say, that you are the unofficial spokesperson for the "disenfranchised youth of America?"

DM: I didn't come up with that! (laughs) Look, as long as they spell my name right, I don't care what they say about me!

HP: "Pop metal" was the label many people put on Megadeth's last record. What's your response to a label like that?

MEGADETH

YOUTH BONE WILD

BY PAMELA SHAW



DM: You know, I was just surprised we got that record done. We were being so anal about everything, looking at it on the computer making sure every single note was laid on the track perfectly in tune. With this new record, we just went down there and got jacked up on coffee, and just jammed. We had this click track that was swinging—like something from the Miami Sound Machine—it's actually dance-able, which is pretty scary. It's sensual.

Countdown to Extinction was very robotic, like cyborg-metal. There's a new element on this record of moisture and warmth, that makes it human. And that's what it needed. You could cut your finger on the grooves of **Countdown to Extinction** they were so precise and sharp.

HP: You had a very public bout with drug and alcohol addiction several years ago. How has sobriety affected your music and life?

DM: It kind of vacillates. In the beginning I had to be consumed with staying clean just to maintain it. I knew no other way, and it took me a while to re-integrate myself into life. Once I got back on my feet, I got a wife, a child, a huge piece of property in Scottsdale, Arizona, three dogs, three birds, a cat, a horse. So what I do is I get up in the

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Dave Mustaine

morning and I go out there and clean up after the animals. And I'm thinking if people could see this "superstar" out here cleaning up dog crap, what would they think? But I'm really grateful because it's a reality check. When you look at the fact that there's millions and millions of fans, and even more money than those millions of fans, because each one of them has to pay more money than one dollar to get a record or shirt, and then you look over here, and there's beer, joints, and girls...what are you supposed to do?

HP: You seem very happy with your life.

DM: You have to figure, now what's better for Dave? Well, Dave got married and has a son, and is living a lifestyle right now that kicks ass. I'm flying later this week to Des Moines, Iowa to get a puppy. I wouldn't have flown that far to

get a pound of heroin before.

HP: Has being married affected your willingness to tour?

DM: It's affected the guidelines. We do a lot of traveling as an entourage now, when we were single there was a lot of promiscuity. For me having a son makes me so much more grateful to have that

"People right now are tuned into self-development and self-awareness."

interpersonal relationship with the Megadeth fan. I see how troubled my son gets, and then I see the bad parents of this world and how they just give up on their kids. All you have to do is tell them the difference between right and wrong, and discipline them in a loving, adult way. Parents are so hypocritical. They'll say don't hit other kids, and then hit them themselves.

HP: Do you think it alienates any of your fans that you're a parent?

DM: How many of our fans do you think have kids? More importantly, how many of those kids out there wish I was their dad?

Trent Reznor can't help but smile. Mind you, Nine Inch Nails' main man isn't particularly comfortable when he finds his lips turning in an upward direction; he's actually quite content with his fast-growing rep as rock's latest "angry young man". He rather likes the idea that the media has embraced his moody off stage ambience and his hauntingly atmospheric music and videos. But as he continues to bask in both the platinum coated glory of NIN's latest album, **The Downward Spiral**, and his position as the alternative rock press' new "golden boy", Reznor just finds himself smiling more and

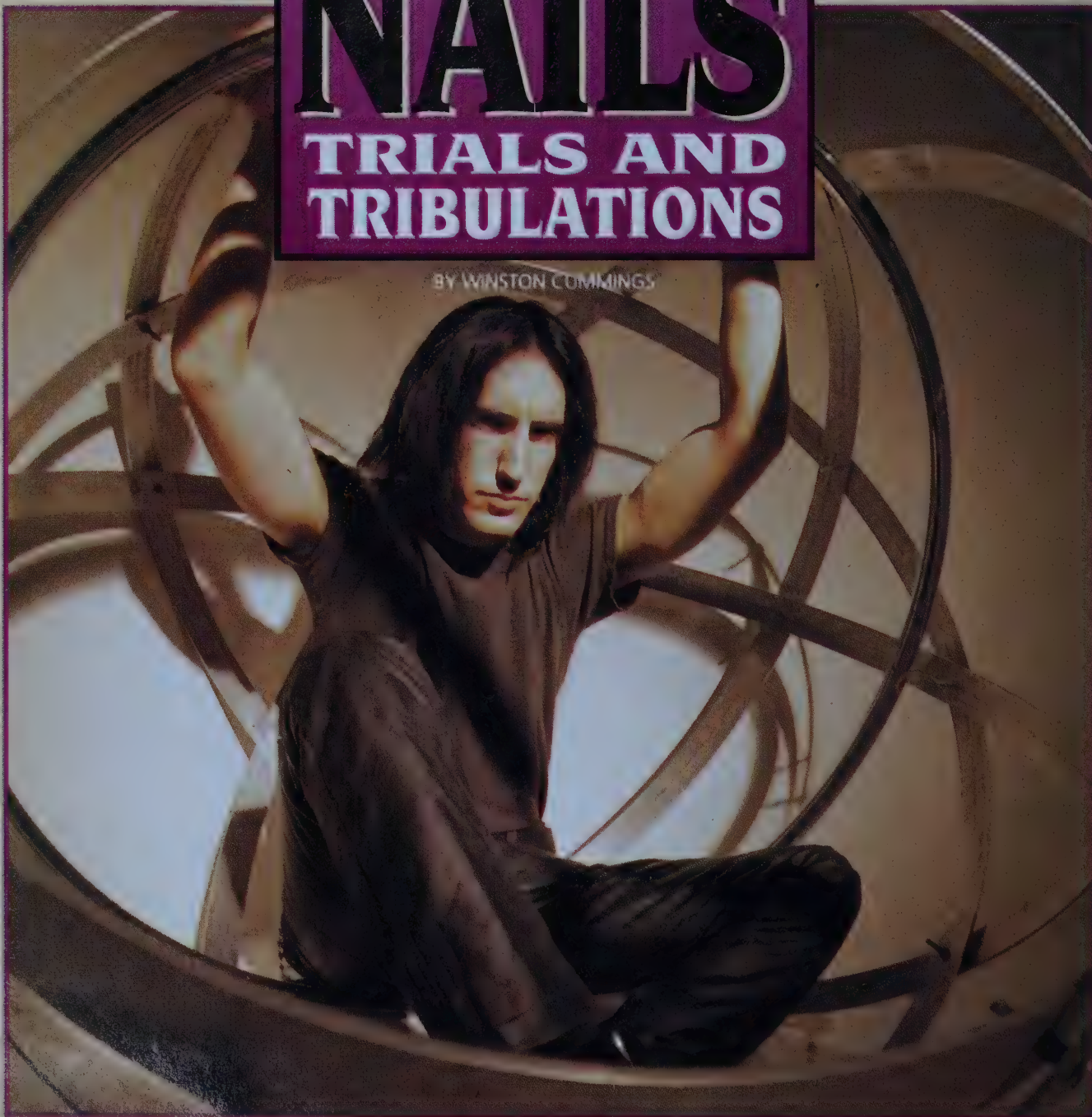
NINE INCH NAILS

TRIALS AND TRIBULATIONS

BY WINSTON COMMINGS

more frequently these days. Maybe his mirth is spurred by the irony of the rock world finally catching on to—and embracing—Reznor's bleak, industrial-strength view of life. Maybe it's the fact that after battling long and hard against his former record label, conservative rock radio, and the make-or-break forces at MTV, Nine Inch Nails are suddenly an "overnight sensation". Or maybe his apparent glee is just brought on by the simple pleasure of enjoying his new-found stardom.

"I am enjoying what's happening," he said. "It is pleasurable to know that a vision you've had in your head for a long time is finally



succeeding. I've had to fight against many things that stood in our way, but it's very rewarding when you can look back and see that many of those fights have apparently been won."

Despite the fact that **The Downward Spiral** has now provided NIN with their first million-seller, and the band's video for *Closer* has been nominated for a variety of music industry awards, Reznor is the first to admit that his band's music isn't intended for mass consumption. In fact, the dark haired singer would probably be absolutely horrified if his group's foreboding lyrical imagery represented what would pass for "normal" in mid-'90s American society. No, Reznor's admittedly off-center views on religion, sex, drugs and just about everything else, are still located way out on the cutting edge, about as far from the "mainstream" as one can ever hope to get. To put it simply, Nine Inch Nails may well be the band best suited for scaring the hell out of anyone who feels that rock and roll is leading the world's youth straight to hell. In the case of NIN they may just be right!

"There is enough safe music out there," Reznor said. "To me, music must take chances. The satisfaction comes from doing things in a different way and finding a new path to reality. If you can do that, and maintain your integrity along the way, then maybe you've actually accomplished something."

Perhaps the key moment in Nine Inch Nail's assault on the American music consciousness occurred early in the evening of August 16, 1994 when Reznor and his latest group of sidemen stood covered in mud in front of 250,000 fans attending the Woodstock Festival. NIN's name had not been one of the festival's major drawing cards; that role had been saved for the likes of Aerosmith and Metallica. But when Woodstock was finally over, and the massive throng began their long, long journey home, it seemed as if one band, and one band only, was popping up over and over again in everyone's conversation... and it sure as hell wasn't Santana, baby! No, Reznor's impassioned, inspired set (as well as the striking visual image their mud-covered forms provided) proved for many to be the single most memorable highlight of the three-day fest.

"The mud wasn't anything we had really planned," Reznor said. "It just sort of happened. The kids were out there in the rain, living in the mud and making the best of it. It was our way of commiserating with them. The difference was we were able to wash it off after a few hours—they basically had to live in it for three days. I wondered about playing Woodstock, I didn't know exactly what to expect. But I'm glad we did it, and I'm happy that the reaction to our set has been as good as it has. Personally, I think we've played much better."

As one might expect, there is apparently a negative side to all the praise, notoriety and success the band has enjoyed as of late. The fact that Nine Inch Nails has achieved such universal acclaim has angered some of the group's most ardent long time supporters. They're the ones who loudly and proudly state that they owned the band's earlier discs long before MTV turned NIN into a household nightmare. They express anger at Reznor for "selling out"—though they're hard pressed to explain exactly what the

singer did wrong on the band's latest magnum opus. Is the music on **The Downward Spiral** any less inventive or intense than it was on its predecessors? Has Reznor softened his image or attitude one bit? When asked of those same complaining fans, the answers to such questions are usually, no. But for some reason, they resist the temptation of "sharing" their discovery with what they perceive as the "flavor of the month" mainstream rock riff-raff.

"The people who are getting into NIN now are just doing it because they think they're cool," states one ardent New York City fan. "They see them on MTV or on magazine covers, and they buy the records just to be involved with what they think is happening. It's one of those 'peer pressure' things. That's disgusting. I don't like that, and I can't believe Trent likes that. I'm sure he'd much rather have a small following of people who truly know and understand what NIN is trying to do."

Wrong! Sorry, dudes and dudettes, but Mr. Reznor is very content with his band's current status. Sure, he has a number of things in the music industry he'd still like to see changed. But in comparison to the stranglehold he found himself in only a few years ago, where he felt his creativity was being squelched by both his record label and MTV, he's only too glad to accept the group's newly-found notoriety. That doesn't mean that he's lost any of his anger, his passion or his power. It only means that he now realizes that he doesn't have to sacrifice any of his creative vision in order to attain mass commercial acceptance.

"The thing I've come to realize is that my ideas will be accepted," he said. "It was never a concern of mine, because I was going to do what I wanted no matter how many records we sold. But it has been eye opening to see that if you present what you honestly believe in, there is an audience for it. That is very satisfying."

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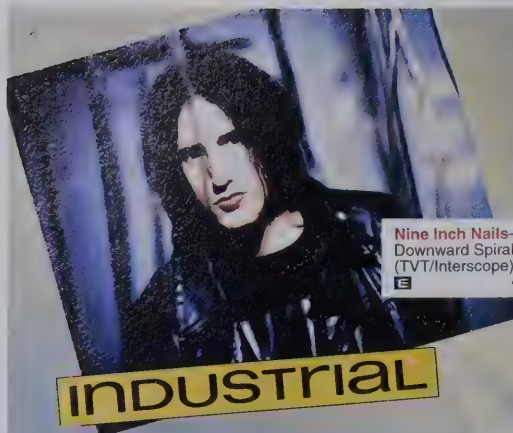
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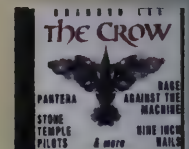
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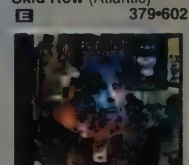
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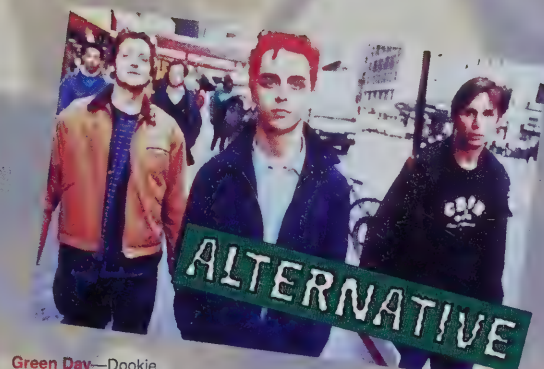
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STONE TEMPLE PILOTS

UNDER FIRE

BY RICK EVANS

PHOTO: JEFFREY MAYER



Scott Weiland:
Hey, Maynard!

The members of Stone Temple Pilots are a rather incongruous lot. With their goatees and '60s garb, vocalist Scott Weiland and drummer Eric Kretz resemble runners-up in a Maynard G. Krebs (you know, that creepy dude on those old *Dobie Gillis* TV shows) look-alike contest. With his fondness for two-toned shoes and slicked-back hair, bassist Robert DeLeo looks like a leftover from the '50s Be-Bop generation. And with his quixotic smile and birds-nest mound of blondish hair, guitarist Dean DeLeo appears to be the grown-up version of the guy voted "least likely to succeed" in everyone's high school yearbook.

Yet despite their quirky, almost comical appearance, these guys have managed to meld their diverse interests, attitudes and tastes into one of the most powerful single forces currently operating on the rock scene. The success of their second album, **Purple**, follows on the heels of their triple platinum debut, **Core**, providing these San Diego rockers with a commercial one-two punch the likes of which has been rarely seen in contemporary music during the last few years of "alternative" posturing. When you throw in the two million albums sold by **The Crow** movie soundtrack (to which the band contributed the hit single *Big Empty*), and you've got a

band that's been involved with selling over eight million albums in a little less than two years! Not bad for a bunch of guys whose main goal in life a short time ago was just to avoid working 9-to-5.

"Selling a lot of records so quickly is nice," Robert DeLeo said. "But to be honest, I don't think it's anywhere near as important or as satisfying as having a long career doing what you enjoy. When we toured with bands like The Meat Puppets, Butthole Surfers and Redd Kross last summer that idea really hit home. Those bands unfortunately haven't had as much success as they deserve, but they've been at it for ten years, and they've really influenced people. That's very important."

Such an attitude is indeed noble, but one wonders if Robert would be quite so effusive in his praise if his was the band struggling for recognition rather than sitting on top of the world. Hitting the charts at Number One, as **Purple** did upon its release last spring, has a way of warping a young band's perspectives just a bit. In fact, that was offered as one of the reasons the group went through a difficult period of introspection and turmoil while recording their latest dynamic disc. But according to Weiland, those difficulties are now a thing of the past, and as the band continues to pack concert halls throughout North America, things couldn't look brighter for STP— even if their often temperamental singer occasionally prefers to look at life's darker side.

"I don't know if I'll ever be truly comfortable with the kind of attention we receive," he said. "It took me quite a while to get used to the concept that people were reacting to our music and actually listening to what we had to say. That's not necessarily an easy concept to come to grips with. You've just got to grow used to the idea that there's a certain level of comfort you achieve when you can accept the fact that you're uncomfortable."

Hmmm...kinda' makes you think, doesn't it? We're sure there are thousands of people reading this who would

trade places with Weiland in a second. But apparently being uncomfortable with one's star status is *status quo* for this era. "I'm not a star" is this generation's rock credo, similar to what "pass the dope" was in the '60s and "where's my mousse?" was in the '80s. But dealing with success is something a band like STP must do—whether they like it or not. Success means more demands on their time by the likes of the press, radio and MTV. And unless they want to go into a hermit-like shell (as has Pearl Jam), Weiland and the boys had better learn to live with those demands.

"I have feelings," the singer said. "Sometimes I wonder if people realize that. Some of the things that have been written about us or said about us have really been unfair. But what can you do? You really can't stop talking to the media because they'll keep writing about you anyway. But sometimes I get the feeling that some people in the media actually derive pleasure from hurting other people. It's really sad. They create a feeling of tension, and a sense of pressure, that really shouldn't be there."

Some of the pressures that Weiland alludes to manage to pop up in the band's recent hit *Vaseline*, a song that features lyrics that compare STP's status in the limelight to flies getting stuck in vasoline. But just when you might get the impression that STP is little more than another prematurely world-weary chart-topping band, you get a look at the accompanying video for *Vaseline* that the band created along with vid director Kevin Kerslake. With Robert DeLeo popping up as a circus clown, and the clip featuring a notably Monty Pythonish attitude, anyone who wasn't aware of the band's "serious" reputation would be hard pressed to know these guys weren't having the times of their lives.

"One of the strengths of this band is that we do know how to have fun," Robert said. "It's definitely not all serious songs about important subjects. That would get kind of boring in a hurry. You've got to be able to change gears a little bit. I think Scott (Weiland) looks at things a little differently than Dean and I do, but that's okay. That makes us a much stronger unit in the long run. We each look out for different interests within the band,

which is the way it should be—as long as we all draw together when we need to."

As their on-going road trek expands to take in ever-more-distant ports of call, the members of Stone Temple Pilots seem like they're beginning to settle into this "star

your goal in the first place—but these guys are finally adapting to it. Perhaps by the time their third album rolls around (figure to see that one sometime late in 1995), they might actually start enjoying the benefits of stardom...but don't count on it.

"I don't ever want to grow too comfortable with anything," Weiland said. "I think that takes the edge off of what you do. And without that edge, things can become very predictable very quickly. That's not for me."

"I don't know if I'll ever be truly comfortable with the kind of attention we receive."

trip" with a little more grace and ease. Yes, getting used to life in the media spotlight is never easy—especially if that wasn't

without that edge, things can become very predictable very quickly. That's not for me."



Dean DeLeo:
Forming a band
faction with his
brother, Robert.

PHOTO: EDDIE MALLUK

It's nice to know that at least *one* new band out there is having a little fun with their success. In this era of brooding superstars and stressed-out personalities, Candlebox's vocalist Kevin Martin knows that beneath all the serious stuff has to be a personality that actually enjoys what he's doing. Perhaps that's why as he stood on stage at the Woodstock festival last summer, Kevin chose to bedeck himself in a Madonna T-shirt for the entirety of the band's performance—a show viewed by an estimated ten million fans around the world. Was it some bold statement of loyalty for the Material Girl—who just so happens to own Candlebox's Maverick record label—or was it just a singer from Seattle trying to lighten up the festivities? Martin answers such questions with an impish smile.

"She's our boss," he said. "That's really all there was to it. I'm amazed by how many people noticed that and have asked me about it. They thought I was putting her down or something like that when that couldn't be further from the truth. While we've never really hung out with her or anything, her company really gave us a chance. That means a lot. We always had confidence in our music, but until somebody steps forward and lets you make a record, your confidence really doesn't mean very much."

Candlebox's self-confidence has been more than rewarded in the year since their self-titled debut album was released. With the record sailing past the million-sales level thanks to such hits as *Far Behind* and *You*, Kevin and bandmates Bardi Martin (bass), Peter Klett (guitar) and Scott Mercado (drums) have seen their career take off like the proverbial rocket ride. As the leader of Seattle's "new generation"—those bands signed in the wake of the precedent-shattering success of Pearl Jam, Soundgarden, Alice In Chains and Nirvana—the group has shown that the music scene of the Pacific Northwest is far from over. There's a depth and diversity to that scene that bodes well for Seattle's future as a musical capitol.

"Seattle has an unusual musical environment at the moment," Martin said. "The fans are incredible, and now there's a pretty strong support base to work with. But the media isn't really behind the local bands. I think it's almost become old news to them. It's really strange. We're very proud of coming from Seattle, but we don't feel like we're out there representing the city's music scene or anything like that. We're not part of the Soundgarden/Pearl Jam thing. They

CANDLEBOX

SUDDEN IMPACT



opened the doors, and we were glad to walk through 'em. Yeah, we're from Seattle, but we're not part of the so-called 'Seattle Scene'."

Waving the Emerald City's flag is just about the farthest thing from Candlebox's collective consciousness these days. They're just trying to enjoy

BY HUGH RESNICK

Candlebox, along with such bands as Tool, Paw and the Screamin' Cheetahead Wheelies felt that a stand had to be taken.

"We donated 75 cents from each ticket sold at that show to the Coalition,"

Martin explained. "They're working for the rights of all musicians and artists to play what they want. They're also fighting for the fan's rights to hear what they want. If it was up to the religious and conservative

groups, most of the Seattle bands wouldn't be able to sell their records in the state of Washington. How insane is that? They also want to prohibit the right of bands to use posters to promote their shows. They say that they're hazardous to workers when they're stapled to utility poles. That makes a lot of sense, doesn't it? Someone's gotta speak out against 'em, so the show we did was a necessity."

For the moment, Candlebox have left the political problems of Seattle far

"The difference between a Rush crowd and a Metallica crowd is amazing."

their success and pay back a few dues to the city that helped give them life. Recently, they headlined a special concert back home in Seattle designed to raise money for the Washington Music Industry Coalition, an organization designed to battle new state censorship laws which have been put into effect in an attempt to prohibit what has been termed "erotic music". Evidently conservative action groups have spent over \$2 million in the Seattle area to promote their anti-erotic music cause.



bers of Candlebox have managed to find time to plan, write and begin recording their second album. While Martin was a little hesitant to reveal too many secrets about the upcoming disc (due for release in the spring), he did state that the musical direction presented on the band's first effort will be expanded upon—though not radically altered—this time around. There will be a bit more experimentation, a few more chances taken, but the group's sound and

style will remain true to what over a million fans initially found so intoxicating.

"There's just going to be some interesting music on the next album," Martin said. "We're not going to try and copy what we did on the first album just because it was successful. But that music was what Candlebox was about. It's what we've been doing for a number of years—long before we were signed. So there's no point, and no thought, of changing. When your music is a true extension of your soul, you can't change it."

Kevin Martin: "We always had confidence in our music."

Candlebox: "When your music is an extension of your soul, you can't change it."

behind them. After completing their six-month road trek with Rush, the band landed the dream assignment of serving as opening act for Metallica on most of that group's outdoor summer tour dates. They performed that memorable Woodstock gig in August, and then it was on to Europe for a series of shows that carried the band throughout the Continent. To say the least, Candlebox's work slate has been packed to the bursting point, but these guys have loved every second of it.

"When your life is playing music, that's what you want to do whenever you get the chance," Martin said. "The Rush tour was a great experience, and the Metallica dates were insane. The difference between a Rush crowd and a Metallica crowd is amazing. Rush people kind of sit there politely and respond at the beginning and end of a song. Metallica followers go insane before you even go on stage and then they just go more over-the-top as your set goes along. We loved it."

Believe it not, in the midst of the year-long chaos that has ensued following the release of their debut disc, the mem-



PHOTO: NEIL ZLOZOWER

PHOTO: JEFFREY MAYER

FATES WARNING



Fates Warning:
"You can't let
what's hap-
pening on the
charts affect
you."

SHOWIN' THEIR STUFF

BY ROB
ANDREWS

One of the oldest—and most accurate—axioms in the rock world is "what goes around comes around."

No matter how dated or out-of-fashion a particular musical style may seem, it's a good bet that if that style ever enjoyed a moment in the commercial sun, at some point in history it will attempt to make a grand return. Take, for example, that unusual musical sub-genre known as "pomp rock". It's a style that has at various times during its long existence featured such legendary bands as Pink Floyd, Rush and Queensryche... along with many lesser lights. Ironically, just a year ago, at the height of the so-called "Seattle Invasion" such an overblown musical style—featuring multi-layered instrumental barges and thought-provoking lyrical forays—seemed to be the antithesis of what was "cool". But then along came Rush with their platinum selling **Counterparts**, Pink Floyd with their sold out stadium tour and Queensryche with their chart-topping effort, **Promised Land**. And now, as if to add a little extra flourish to the return of the pomp rock form comes Fates Warning, one of the most talented—albeit neglected—members of the pomp rock society.

"We never really considered what was happening out there," said guitarist Jim Matheos. "If you start looking at the charts and allow that to have an effect on the music you're making, you're not being true to yourself. You can't allow that to happen. Fates Warning has gained a solid fan base by playing a very special brand of music. Our new album is true to what we've done in the past, and to what our fans expect.

But it certainly takes a lot of chances. That is what Fates Warning stands for as much as anything."

With the release of **Inside Out**, their first album in over three years, this eclectic unit has attempted to expand their small-but-solid following while sacrificing none of their inherent uniqueness. Matheos, vocalist Ray Alder, guitarist Frank Aresti, bassist Joe Dibiase and drummer Mark Zonder rely once again on startling and surprising musical

**"Nothing else in
rock and roll
sounds
like what
we're doing."**

interludes. But at the same time, those who enjoyed such previous efforts as **Parallels** and **Perfect Symmetry** will feel instantly at home with such new tracks as *Pale Fire* and *Outside Looking In*. For Fates Warning the release of their latest disc represents a rebirth of sorts, a chance to go out there and do battle in a marketplace they perceive as needing young, talented bands who play with both power and passion. That's not to say that they don't have the utmost respect for the current leaders of the rock pack, but to their ears, nobody else is doing what Fates Warning can do.

"Sometimes a lot of music begins to sound the same, at least to me," Matheos said. "I try and stay on top of some of the things that are going on in rock and roll,

though I won't say I'm up on every new band. I'm too involved with my own band and the music we're making to get too caught up in what other people are doing. But all I know is that no matter what I hear, nothing sounds like what we're doing, and I'm very proud of that."

For Fates Warning, their most difficult task has often been walking the thin line between artistic fulfillment and commercial accessibility. On occasion, their lengthy, multi-faceted opuses has gone over the heads of fans looking for a simple, solid kick out of their rock and roll. At the same time, the band's occasional stab at commercialism has caused their die-hard fans to rise up in quasi-revolt. It's been far from an easy issue to resolve, but Matheos believes that on **Inside Out** the group has managed to present a near-perfect balance of musical reactants. The band's attitude this time around is that they've poured their hearts and souls into their album; all they can hope for is a positive reaction from their always demanding fans.

"Fans of ours are a very special breed," Matheos said. "They're not looking for something 'hip' or 'easy listening'. They thrive on being presented challenging music that tests them at every turn. We know the responsibility we have to provide them with what they're looking for. At the same time, we'd like to try and reach a somewhat larger audience. That was the challenge that faced us this time, and I think anyone who listens to the album will realize we handled that challenge quite well."

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YOUNG, LOUD & SNOTTY

BY BETH GRANT

Talk about decisions made easy. The day after bassist Mike Dirnt graduated from the Bay Area's Pinole Valley High School (the alma mater of various Metallica members by the way), he, guitarist/vocalist Billie Joe and drummer Tre Cool piled into a Ford Econoline van and Green Day headed off on their first road jaunt. That was five years, three albums, two European tours, and several dozen passes across America ago. Now Green Day and their happy pop-core sound, have become as necessary to the average teen as '70s TV t-shirts.

"It's weird because we don't totally fit into the underground punk scene and we don't totally fit into the mainstream," notes Billie Joe. "But that's the beauty of the punk thing, everyone has their own interpretation—like the Bible."

Not having a specific musical style, Green Day's major label debut, **Dookie**, has the distinction of appealing to a wide swatch of America's youth gone wild. It's a hard-edged melodic wonder that Billie Joe says sounds like "the Partridge Family and the Ramones got into a bus accident."

Green Day are at the forefront of the next generation of bands to emerge from the San Francisco music scene—an area that over the years, has yielded such infamous bands as The Grateful Dead, The Jefferson Airplane, Metallica, Exodus and Tesla. The Green dudes, who were all born in 1972, hail from the Berkeley punk rock underground, where they were the house band at that city's most notorious club, 915 Gilman Street. Now that they've been granted the big bucks, they want to insure that their Berkeley roots stay pure and unadulterated.

"We already have two Los Angeleses and one's in Seattle," declares Billie Joe. "So who needs a third?"

Green Day's thrashy punk is melded with tidy rhythms and radio-friendly melodies. Their approach is forged from a tight band bond that comes from more than a decade of hanging out together. Yup, they've been together that long. Mike and Billie Joe grew up in Rodeo, a community of tract homes on the far edge of the East Bay. "White trash and hicks," is how Billie Joe describes the neighborhood.

They started hanging out together at the tender age of 10, shortly after Billie Joe's dad died. Mike and Billie boy were together one night when they found themselves

banging around on a couple of old guitars. By the next day, they had formed a band. They muddled around for months, listening to records and copying them. By the eighth grade, they had stopped playing covers and commenced with the task of writing and performing their own material. It wasn't easy; there was no musical community of any kind in Rodeo. "If you wanted to hear music, you had to play it," quips Mike.

Mike and Billie Joe made their first public appearance on their high school stage with the group Sweet Children in 1987. That year was a turning point in their friendship. Mike's mom and step dad announced they were moving out of town. Opposed to going with them, Mike rented a room from Billie Joe's mom for \$250 a month. He washed dishes at a seafood restaurant to pay the rent.

"I moved out of my house when I was 15 to be able to stay in my band," Mike

Billie Joe: "All we want is to stay true to the music."

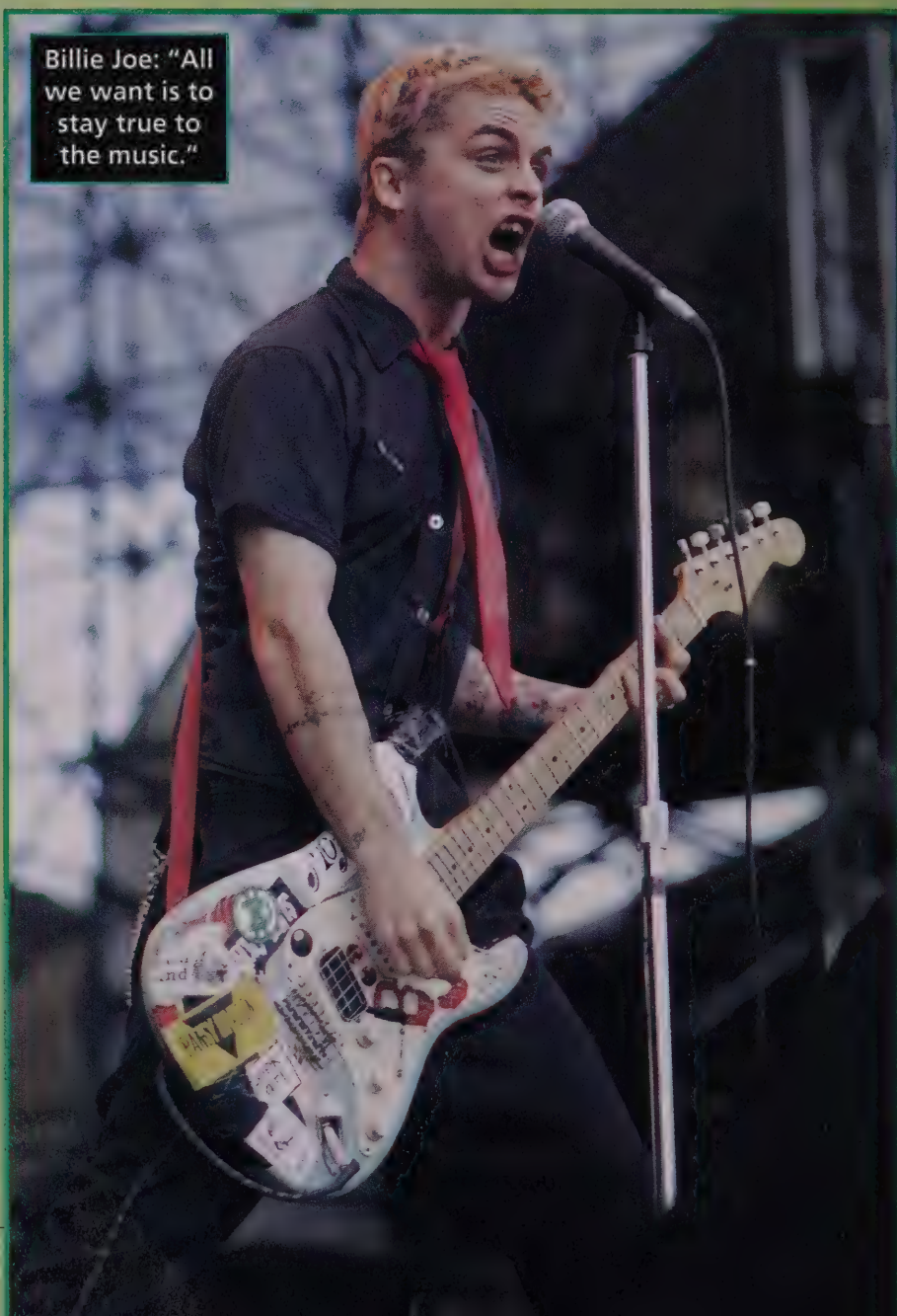


PHOTO: EBET ROBERTS

states proudly.

By 1989, they had a clear vision. They called themselves Green Day, the title of Billie Joe's song about his first pot experience. The band played anywhere—the Hickory Pit cafe in Vallejo, or any opportunity that would come their way. They were doing a backyard party one evening when Billie Joe's mother called to tell him to come home and finish his chores. He was embarrassed but he came back to finish the set. They played anywhere, for any reason.

"I wouldn't call it work," said Billie, "because we never got paid."

Eventually, it was time to take the next step.

Mike, Billie Joe and then drummer John Kiftmeir scraped together \$600 and spent two days recording their first record, **39 Smooth**. The trio was looking for someone to distribute their record when they came across their current drummer, Tre Cool. Tre, by the way, is from the edge of Redwood country in Northern California...your basic, middle-of-nowhere kind of place.

"All you do is get messed up," Tre noted. "There's nothing to do. It's like, 'What'd you do yesterday?' 'Smoked a fatty and drank a six-pack.' You sit there and rot."

For entertainment, Cool was working with a group called Lookout!, who formed a label called Lookout! which released **39 Smooth** while the members of Green Day were seniors in high school. Tre was recruited into the band shortly thereafter. Upon Mike's graduation (Billie Joe had dropped out to write songs), Green Day headed out on the road.

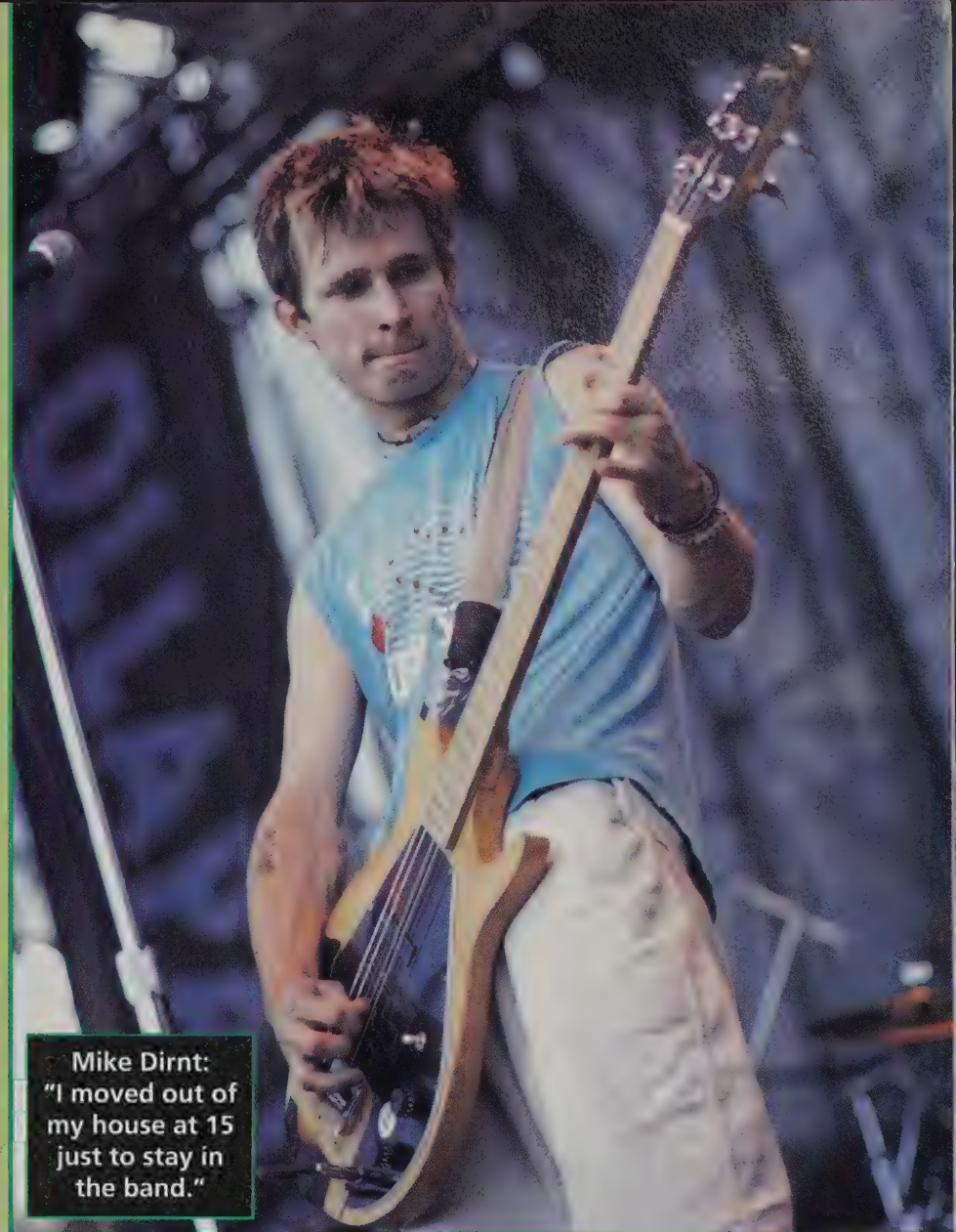
It was the usual "starving artist" lifestyle. Green Day pleaded for spare change at gas stations just to make it to the next gig. They traveled around Canada in a car so small they had to carry their guitars on their laps the whole way. But they were dedicated. When they arrived in town to find a date canceled, they hit the telephone, found a vacant garage and played in front of a couple of dozen people. They slept on people's floors. It was the simple rock and roll life; no agents, no managers, no tour support.

Appreciating their dedication, Tre's dad did the band a solid favor. He bought a used bookmobile from the Phoenix library and reconditioned the interior with bunks and equipment bays. Things were really rolling now. Green Day released the album **Kerplunk!** also on Lookout! and went back on the road. Records began to sell.

"I don't even know why," noted Mike. "Sure we've toured, but tons of bands had done the same thing and it didn't work for them."

Managers Elliot Cahn and Jeff Saltzman stepped in and started circulating a demo tape to the major labels. Suddenly,

"Everyone has their own interpretation of punk—it's like the Bible."



Mike Dirnt:
"I moved out of my house at 15 just to stay in the band."

everybody wanted Green Day. But it was the label they inevitably signed with, Warner Bros., that had the most comfortable approach.

"We'd been talking to other labels at the time and then Rob Cavallo from Warners came up and hung out with us for awhile and we played in our basement for him," recalls Billie Joe. "Talk about a personal level. This was like, drink a beer and watch us jam, which I thought was pretty admirable."

The deal was signed for an undisclosed six figure sum...a pretty dollar for a penniless rock band. Green Day then entered Berkeley's Fantasy Studios; for the first time they had money to do a record the way they wanted. They spent six weeks doing **Dookie**. (The name comes from dogs playing with their stools, as is depicted on the cover of their album.)

They did some dates, did some radio,

played Lollapalooza and then Woodstock...when their popularity exploded. In the month's that followed, Green Day sold 90,000 copies of **Dookie** a week, bringing the total up past two million. They are unperturbed by the concept of massive success.

"Mike and Tre are the people I most like to play music with," notes Billie Joe. "And that's the most credibility you can have—to stay true to your music."

There are those that say Green Day have sold out, forgotten their punk roots, but they haven't. They try not to charge more than \$10 per ticket, and avoid the limousines whenever possible. They try to shun the groupies, and instead make masturbation jokes onstage.

"Sometimes when a band that was underground enters the mainstream, it's kind of like losing a friend," observes Billie Joe. "People just don't want to see a band that was playing kitchens at one time tied to a huge corporation. But it's okay with us."

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Led Zeppelin circa 1979 (l to r): John Bonham, Jimmy Page, Robert Plant, John Paul Jones

Jimmy Page and Robert Plant have a problem. No, it's not what kind of music to make together, nor is their difficulty on a personal level where these two living legends now seem closer than at any point since the demise of Led Zeppelin in 1980. The problem these rock and roll gods are having is a very basic one—what the hell are they gonna call their new band? Since the group features guitarist Page, vocalist Plant along with two of Plant's touring sidemen—bassist Charlie Jones

and drummer Michael Lee—can this unit really be called Led Zeppelin? Do Plant and Page even want to attempt to do battle with the incredibly formidable Zep legacy? They've already performed their historic MTV *UnLEDded* concert and released *No Quarter* under the Page & Plant moniker, but the haunting spectre of Zeppelin still hangs over their heads. At the moment, the issue is very much up in the air with forces at the pair's record label and concert promoters around the world, both strongly advising for the use of the hallowed Zeppelin name. Page and Plant, however, remain unconvinced.

LED ZEPPELIN

NOW & THEN

"The name Led Zeppelin has so much associated with it at this point," Plant said. "That's true on both a positive and a negative level. Led Zeppelin has grown to be some sort of uncontrollable musical beast over the years, a band you hear on the radio every time you put it on. That was perhaps the last thing we ever intended the band to be. Zeppelin was designed to be far from a band for everybody—that perhaps is the greatest irony."

While the fame and fortune provided by Zeppelin over the last 27 years has kept both Page

BY WINSTON CUMMINGS

**"The name
Led Zeppelin
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associated
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this point."**

and Plant living in fine fashion, one can almost begin to understand the frustration the pair have felt in trying to combat the stifling effect the band's incredible musical history has had on their lives. No matter what they might have tried to accomplish in the years since the group's untimely demise, following the death of drummer John (Bonzo) Bonham, their work has drawn unfavorable comparisons to Zeppelin. Some of Plant's best, most heart-felt material has been contained on such solo discs as *Fate*


Of Nations and *Now And Zen* but none of his post-Zep efforts have come close to matching the platinum-coated history that band enjoyed. For Page as well, life away from Zeppelin has been filled with frustration. His work with Paul Rodgers in The Firm and David Coverdale in the cleverly named Coverdale/Page, tried hard to capture at least an element of the musical magic that was Zeppelin. Yet, despite some memorable moments, from both a critical and commercial perspective, those projects proved to be disappointments. Despite continued denials over the years that they would ever work together again, as time passed, and their direct link to the glory days of Zeppelin grew more faint, the lure of both the prestige and profits derived from once again marrying their fortunes together proved to be an intoxicant neither Page nor Plant could ignore.

"I frequently spoke to Robert over the years," Page stated. "It's not something I often discussed because people would naturally make too much of it. The fact is that we shared some very special moments in our lives, and that's something that no one can ever take away from you."

A full-page photograph of Robert Plant performing on stage. He is shirtless, wearing a dark jacket and a large, ornate belt buckle. He has long, curly hair and is singing into a microphone. The lighting is dramatic, with strong blue and red hues. The text "ROBERT PLANT" is in the top right, and "HIT PARADER" is in the bottom left.

**ROBERT
PLANT**

HIT PARADER

A close-up photograph of Jimmy Page, the lead guitarist of Led Zeppelin. He is shown from the chest up, wearing a dark jacket with ornate gold and red embroidery on the lapels. He has long, curly brown hair and is looking down with a focused expression at his hands as he plays a light-colored electric guitar. The background is dark and out of focus.

**JIMMY
PAGE**

HIT PARADER



Robert Plant: "Zeppelin was the combined efforts of four very special musicians."

At the present time, it would appear that this old/new alliance between Page and Plant has much on their collective agenda. After months of "secret" writing and rehearsing in a variety of London studios, the pair finally felt ready to tackle their old Zeppelin material in an exciting, but far from revolutionary way. They agreed to do that *UnLEDded* concert for MTV, much like those that relaunched the careers of such veteran rockers as Eric Clapton and Rod Stewart. Since Zeppelin's trademark had always been their powerful hard rock attack, the pair felt a dramatic acoustic reworking of classic Zep material would serve as a perfect means of reintroducing the band's music (as if a reintroduction was indeed necessary) to a new generation of fans. In addition, by presenting their material in a mostly non-electric format, they felt they could avoid any direct comparisons with their vaunted past. In style and substance the *UnLEDded* show was a total success, an artistic juggernaut that only made the rock world crave to see and hear Page and Plant perform in person that much more.

"Zeppelin has always been viewed on so many levels," Plant said. "Some of the heavier things have become the beacons by which we've been judged, but those

who are truly familiar with our music know that it went much deeper than that. Zeppelin was a very complex entity, and that is something that must never be overlooked."

that continuing fascination with Zeppelin's music that has served as one of the principle reasons Plant and Page have been so reticent to record together in the years since the band's end. What, they must have wondered, could they possibly do to match what they had already done? Perhaps, they assumed it was best to leave well enough alone.

But now the recording itch has struck them again. While their new presentations have served to reintroduce some of Zeppelin's classic material to fans, Page and Plant are hard at work creating more new material, songs that they hope will match the magic of what they created two decades earlier. And as predictably as summer follows spring, their upcoming world tour will rank as the year's most successful concert attraction. The pair will hit the road, filling the biggest ballparks and stadiums around the world.

Of course, the question remains: what do they call this new project? It is Led Zeppelin, many would say, because Jimmy Page and Robert Plant are working together again. Yet it's not Zeppelin, other would contend, because that band was a four-man unit also featuring Bonham and bassist John Paul Jones. Even Page and Plant aren't sure what to do, but tantalizing clues seem to be everywhere.

The late, great John Bonham.



Indeed, with their back catalogue of albums selling over two million copies a year, and recent box set repackages adding additional millions to the band's vaults, it seems that few rock fans anywhere are not intimately familiar with all of Led Zeppelin's material. Perhaps it is

"Led Zeppelin was the combined efforts of four very special musicians," Plant said. "That's why when Bonzo died we didn't feel we could continue on. I don't think that there could ever be a Led Zeppelin without the four original members. Anyone who thinks otherwise might be considered foolish."

PHOTO: MARK WEISS/ANGLES

PHOTO: JEFFREY MAYER

LED ZEPPELIN

PAST,
PRESENT,
AND
FUTURE



Plant and Page in their Zep heyday.

For a band with such a rich and varied musical heritage, the fact is that Led Zeppelin really didn't produce that much music during their dozen-year life span. They may have worked at a painfully slow pace (especially late in their career), but each and every track was a true labor of love, a masterpiece that reflected the artistic souls of Jimmy Page, Robert Plant, John Paul Jones and John Bonham. With that in mind, here's a look at the complete Led Zeppelin discography, featuring not only the band's best known albums, but also obscure B-sides, the solo works of the various musicians, and a comprehensive listing of the group's bootlegged live concerts.

LED ZEPPELIN

THE COMPLETE DISCOGRAPHY

ALBUMS, SINGLES, B-SIDES & BOOTLEGS!

COMPILED BY ANNE LEIGHTON AND FRANK CAFIERO

Led Zeppelin,
January 12, 1969

Led Zeppelin II,
October 22, 1969

Led Zeppelin III,
October 5, 1970

ZOSO,
November 8, 1971

Houses Of The Holy,
March 28, 1973

Physical Graffiti,
February 24, 1975

Presence,
March 31, 1976

The Song Remains The Same,
September 28, 1976

In Through The Outdoor,
August 15, 1979

Coda, 1982

Led Zeppelin, 1990
(Digitally remastered 4 CD box set)

Remasters, 1990
(Digitally remastered 2 CD box set)

Led Zeppelin, 1993
The Complete Recordings,
10 CDs (all 9 Zeppelin studio albums digitally
remastered by Jimmy Page)

Led Zeppelin Box Set II, 1993
(Digitally remastered 2 CD box set)

**Robert Plant & Jimmy Page/
No Quarter**
November 8, 1994

LED ZEPPELIN SINGLES

1969 *Communication Breakdown/*
Good Times, Bad Times
1969 *Whole Lotta Love/Livin' Lovin' Maid*
(She's Just A Woman)
1970 *Immigrant Song/Hey Hey What Can I Do*

1971 *Black Dog/Misty Mountain Hop*
1972 *Rock and Roll/Four Sticks*
1973 *Over The Hills and Far Away/*
Dancing Days
1973 *D'Yer Maker/The Crunge*
1975 *Trampled Underfoot/*
Black Country Woman
1976 *Candy Store Rock/Royal Orleans*
1979 *Fool In the Rain/Hot Dog*
1989 *Stairway to Heaven* (CD pro)

SELECTED VIDEOS

1969 (bootleg) **Danish TV**
1979 (bootleg) **Knebworth**
1984 **The Song Remains The Same**
(Warner Bros.)
1984 **The Arms Concert, Part II** Jimmy
Page and friends salute Ronnie Laine
(Music Media).
1985 (bootleg, MTV Broadcast) **Live**
Aid, Plant, Jones, Page plus Phil Collins
play for world hunger.
1986 **Supershow '69** Led Zeppelin per-
form *Dazed and Confused* on this vari-
ous artist compilation (Sony).
1988 **Mumbo Jumbo** (Atlantic, video)
Robert Plant home video.
1992 **Freddie Mercury Concert For**
Life, Robert Plant appears (also released
as a CD) (Buena Vista Video).

GUEST APPEARANCES

1969 P.J. Proby **Three Week Hero**
(Robert Plant, John Bonham, Jimmy
Page, John Paul Jones all back him up)
1988 **Atlantic's 25th Anniversary**

Concert (various artists on this album and video, including the surviving members of Led Zeppelin, plus Jason Bonham).

JOHN PAUL JONES

John Paul Jones did lots of session work before and during his stint in Led Zeppelin, including arranging, producing and playing for records by The Rolling Stones, Nico, Herman's Hermits, Lulu, Donovan, Cliff Richard, Rod Stewart, Jeff Beck, Marc Bolan, Cat Stevens, P.J. Proby, Peter & Gordon, Paul McCartney, Tom Jones, Everly Brothers, Etta James, Dinah Washington, Marianne Faithful, The Supremes, Bo Diddley, the New York Dolls, The Yardbirds and hundreds more.

Post Zeppelin sessions include:

Paul McCartney:

Give My Regards To Broad Street

The Mission: **Children**

Cinderella: **Heartbreak Station**

Butt Hole Surfers:

Independent Worn Saloon

Raging Slab:

Dynamite Monster Boogie Concert

Peter Gabriel: **Us**

REM: **Automatic For The People**

SOLO

1985 **Scream For Help**, movie soundtrack (Atlantic Records)

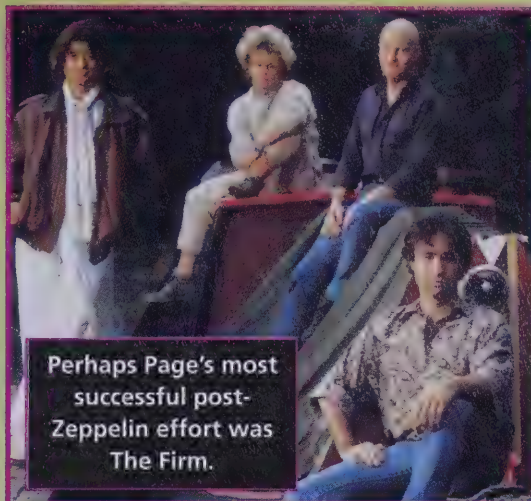
1994 **The Sporting Life** w/Diamanda Galas (Mute Records)

JIMMY PAGE

Before Led Zeppelin Jimmy Page was a top session guitarist. Three of his most famous guitar riffs are on The Kinks' *You Really Got Me*, Joe Cocker's *A Little Help From My Friends*, and Them's *Here Comes The Night*. He also played guitar for The Who, David Bowie and the Manish Boys, John Mayall, Jeff Beck, Joe Cocker and Donovan (*Hurdy Gurdy Man* is the first



Page's 1993 partnership with David Coverdale proved a disappointment.



Perhaps Page's most successful post-Zeppelin effort was The Firm.

time Page ever played with John Bonham. John Paul Jones arranged the song). Jimmy Page also played on records by Brenda Lee, P.J. Proby, Lulu, The Outsiders, the Tremeloes, Billy Fury, The Rolling Stones and many more.

Jimmy Page was a member of the Yardbirds.



After the demise of Zep, Plant played with a variety of musicians.

1982 **Death Wish 2**: movie soundtrack (Swan Song)

1984 **Honeydrippers**, (revival band with Robert Plant) (Atlantic)

1985 **The Firm** (band with Paul Rodgers) (Atlantic)

1985 **Willie and the Poor Boys** Jimmy Page and Paul Rodgers perform two songs on this various artist compilation (Passport Records).

1985 **Whatever Happened to...** (Roy Harper and Jimmy Page) (note: Jimmy Page has contributed to many Roy Harper projects thru the years. This may be the easiest to find) (Beggars Banquet).

1986 **Kenneth Anger's Lucifer Rising** (Boleskine House Records)

1986 **Mean Business** (The Firm with Paul Rodgers) (Atlantic)

1988 **Outrider** (tour followed, the band included vocals by John Miles and drummer Jason Bonham) (Geffen).

1994 **Coverdale/Page** (Geffen)

ROBERT PLANT

1966 *You'd Better Run/Everybody's Gonna Say* (CBS Records single)

1966 *Our Song/Laughin' Cryin' Laughin'*

1967 *Long Time Comin' I'll've Got A Secret*

1981 **Concert For Kampuchea**: sang *Little Sister*, an Elvis Presley song

1982 **Pictures At Eleven**

1983 **Principle Of The Moments**

1984 **Honeydrippers/Volume One** (Es peranza/Atlantic)

1985 **Shakin' N' Stirred** (Es peranza/Atlantic)

1988 **Now And Zen** (Es peranza/Atlantic)

1990 **Manic Nirvana** (Es peranza/Atlantic)

1990 **Knebworth The Album** Robert Plant performs four songs, one with Jimmy Page.

1990 **The Last Temptation of Elvis**, Plant and various artists pay tribute to the king of Rock And Roll (New Music Express.).

1993 **Fate Of Nations** (Es peranza/Atlantic Records)

SELECTED LED ZEPPELIN BOOTLEGS

Digger (live performances, 1971-'72)

BBC Zep at the Royal Albert Hall Alpha And Omega (4 albums of Zeppelin through the years)

April Fools Day Tribute to Johnny Kidd & The Pirates Blueberry Hill (L.A. Forum, September 1975)

Bonzo's Birthday Party at Berkley Bonzo's Last Gig,

Berlin (July 1980)

Picture Disc, Central Park, Milan (1969)

Danish TV, March 14, 1969

Destroyer, Live In Cleveland (several versions)

Filmore West, 1969 (different versions of album including a jester cover).

First Concert as The New Yardbirds For Badge Holders Only (L.A. Forum, 1977)

In Through The Outdoor Outtakes Knebworth, 1979

Live At Budokan, 1972

Live At Madison Square Garden, 1975

Live In Japan, 1971

Mess Of Blues, Live In London, July 1969

Roots, Recording Studio work, 1966-'68

Trouble At The Front, (Jimmy Page's *Death Wish 2* outtakes)

Ultimate Led Zeppelin-Box Set (1973, 4 CDs)

LED ZEPPELIN

PAST,
PRESENT,
AND
FUTURE

Led Zeppelin: The single most influential band in hard rock history.



No band has had as lasting an impact on the hard rock world as Led Zeppelin. From the moment they first appeared in late 1967, playing overamplified versions of classic blues tunes, to their demise following the tragic death of John Bonham, Led Zeppelin ventured where no other band dared go. Today, with Jimmy Page and Robert Plant again working together, we thought now would be the perfect chance to speak to some of today's top stars to learn what kind of impact Zeppelin had on their music—and on their lives.

THE STARS SPEAK OUT LED ZEPPELIN

I got into music totally because of Led Zeppelin. We'd be in my parent's living room, everyone would be watching TV and I'd turn the lights off and sit and listen with my head between the speakers. I thought stereo was really cool. Wow! On this side is this organ thing, and over here there's this guitar. It was separated and it worked together. *In The Light* from **Physical Graffiti** was the song that got me listening actively, instead of just getting into the heaviness and hardness. The thing about Led Zeppelin was that Jimmy Page was a great producer. The arrangements are really put together with great care, I really love that.

Page Hamilton
Helmet

Jimmy Page is great. I have another group I play with when Tesla's not active, we play Zeppelin tunes in Sacramento. The group's called Kalidescope, and we do Jimi Hendrix tunes and we do Frampton tunes—basically any favorite songs I have. Zeppelin songs we do include *Celebration Day* and we do *The Rover* sometimes—that's a dare. We don't have that one down but we fool around with it. We do *Whole Lotta Love* and *Black Dog* and *Heartbreaker*. We play at least once a month in the Sacramento area at a place called the Boardwalk. It's for fun. It's strictly to get my rocks off in a club and play solos and have a good time.

Frank Hannon
Tesla

Basically, over the course of time, I learned pretty much the entire Zeppelin catalog. At fifteen, I dreamed of playing drums like John Bonham. There was no stopping me. If somebody today ever told me my bass drum style reminded them anything at all of Bonham, because he had such a melodic approach to the kick drum, I think I'd be blown over.

Dave Abbruzzese
ex-Pearl Jam

Growing up, I was totally obsessed by my dad, John Lennon, David Bowie, and Johnny Rotten. When I really began to understand music I was about 17. I was going out and having drinking experiences, sexual experiences and having to find a job. I understood a lot more about the lyrics as an adult and then it became more like the Stones, Zeppelin, the Doors. Led Zeppelin spoke to me, and I answered with my actions.

Ian Astbury
The Cult

One of my favorite things to do is just sit in a bean bag chair with headphones on. I totally enjoy grooving on the classics, like Led Zeppelin. The way the tones vibrate from speaker to speaker is just amazing. Just listening to what Jimmy Page is doing is so cool.

Marc Hunter
Sugartooth

The Rolling Stones were the first band I ever really loved. When Led Zeppelin and Cream came out I started dreaming of being a star. With the Rolling Stones, I was a fan saying I'm going to do that some day, but I never did anything about it. Mick Jagger was my first hero, but when I heard Cream I went out and bought a guitar because of Jack Bruce. Then I got turned on to Jimmy Page and I was totally blown away. I said "man, I'd better get going, these guys are good!"

Sammy Hagar
Van Halen

Zeppelin are my biggest influence. I wanted to give my virginity to Robert Plant when I was 10 years old. When I would listen to their music, I would feel passionate. It made me feel like a hot girl.

Tori Amos

My school book reports were on Led Zeppelin. To you and me, the life of someone who lives an abnormal life is interesting. But the teachers got offended. They thought you were insulting them.

Bret Michaels
Poison

There's stuff I like, but I don't really listen to it very much. A lot of the stuff I really do like—bands like Pantera and Danzig—who we toured with so much that I'm almost burned out on them. After hearing Danzig play their set 70 times, I don't really want to go home and listen to the record anymore. I mostly just listen to old stuff like Elvis, Jerry-Lee Lewis, Screamin' Jay Hawkins, Led Zeppelin, stuff that takes me back to some other place and time.

Rob Zombie
White Zombie

I listen to everything from Sinatra to Simon and Garfunkel to Led Zeppelin and Prince. I'm not a Top 40 type guy. Before a show I'll crank the tunes—**Houses of the Holy** is always great for that.

Gary Cherone
Extreme

I listen to a very wide spectrum of music. Everything from Led Zeppelin to James Brown to Rachmaninoff to Beethoven to environmental stuff and new age music like Andre Vollenweider. What I like to do is just turn up the stereo with a Rachmaninoff piano concerto on it. Number Three is my favorite. Sit out by the pond and eat a fish or get out in a canoe and just float around. Then, when I get rowdy, I just throw on



Jimmy Page: "I'm always honored to know young musicians appreciate my playing."



Robert Plant: "Many bands have tried to capture the magic that was Zeppelin—none have done it."



Page: "Led Zeppelin remains a totally unique entity."

Stairway to Heaven—that first side is one of the best album sides of all time.

Joey Kramer
Aerosmith

Obviously, Led Zeppelin were a big influence on loads of bands, not just us. But then again so were Deep Purple, and Jimi Hendrix. There's an endless list, really. Those old British bands have had a lot of staying power.

Billy Corrigan
Smashing Pumpkins

I don't get to go out and see too many bands, it's usually too hectic. I'm really into U2. I enjoy their shows and I go to every one that I can, and I was just listening to Mr. Bungle, even though we have sort of a love/hate relationship with Faith No More. I get off on that. I've been listening to a lot of bizarre things, everything from Roger Waters to Jimmy Scott to Lyle Lovett to new Nine Inch Nails, back to old Led Zeppelin. I have a broad range.

Axl Rose
Guns N' Roses

There's no question that Led Zeppelin still plays a huge part of what's happening in rock and roll. In spite of the fact they've been away for 15 years, they've still had such an impact on the music business.

Phil Anselmo
Pantera

I would say everybody's musical style gives a nod toward the Led Zeppelin.

John Sykes
Blue Murder

Look at hard rock, it all points to Zeppelin. Look at the quartet concept. The way people are dressing, the way guitar players are trying to play, look at the kind of songs they're writing and the style of shows they're trying to put on, I'd say that they've had one of the biggest impacts.

Lars Ulrich
Metallica

Zeppelin and Jimi Hendrix are the ones. I watched Hendrix on video last night, and it really made me sad. He was such a genius...There have been so many great musicians who have died—John Bonham was awesome. It would've been much cooler if they could have retired because then they could have come out of retirement. Now we can only dream of what Led Zeppelin might have been like.

Dave Mustaine
Megadeth

LED ZEPPELIN

PAST,
PRESENT,
AND
FUTURE



Plant and Page deliver a whole lotta rock.

With their appearances on MTV via their historic *UnLEDded* performance, their *No Quarter* album documenting that event, and the start of their U.S. tour, Jimmy Page and Robert Plant have returned to the rock scene in a BIG way. For 15 years it was speculated when and if Led Zeppelin's two driving forces would reunite. Finally, in late 1994 it happened, and the impact on rock and roll from London to Los Angeles has yet to be fully measured. They may be blasts from the past, but with every chord they play and every note they sing, this Dynamic Duo reaffirm their position in hard rock's all-time pantheon. As they reveal in this special interview, Jimmy Page and Robert Plant still possess the charisma, knowledge and smarts to maintain their vaunted positions as the kings of the rock world.

magnificent. It's not going anywhere new but it's a great sort of marriage for the two of us to phrase against each other vocally and guitar-wise. It's something, if you like, that puts us back in one of the very familiar roles that we played. It's quite consoling really, because I was worrying about that being a cliché but when you're doing it it's great, you know. And it can be different every night.

HP: What were the criteria for choosing old songs to rework?

JP: Well, we had obviously so many songs that we could work on that we didn't really want to get into any of the *Black Dog* and this sort of stuff and we chose the material.

HP: Why not?

JP: Why not? I think you know, that *Black Dog* was one of those

PAGE & PLANT GETTIN' THE LED OUT

Hit Parader: Jimmy, what caused this reunion with Robert to happen?

Jimmy Page: Personally speaking, I've been wanting to work with Robert for a long time and in the past it had just been in dribs and drabs on certain record projects—I played on Robert's album and he sang on one of mine, and then Live Aid and that sort of thing. The time was right, really. We discussed a lot of areas of how we could get things together, and we both agreed on the fact that we would have to do something that was within, you know, a new light. Maybe, if we were to do the old numbers, then it would be possible to set the same picture but within a different frame, you see.

HP: That's a good way of putting it. That comes on to the next question, really, because in this new territory that you talked about there is a lot of old material. *Since I've Been Loving You*, for instance. Does that mean something new?

Robert Plant: I think it was one of our more successful songs live that we ever pulled off, and it's a great feeling to try and get somewhere near it again for the sake of it being once upon a time

numbers from way back in the past, as most of them are, that didn't give us the immediate sort of stimulus to rework them as things like *Friends* certainly did.

RP: Also, everybody else had done *Black Dog* since. Whatever it was, lyrically—a guy of 23 singing quite lurid sort of poor man's Robert Johnson-type lyrics and stuff like that—is great, but if you're going to do anything like that again it's either got to be either incredibly tongue-in-cheek or very, very subtle and there are certain songs that for ME are not appropriate to sing anymore.

"There are certain songs that for me are not appropriate anymore."

HP: So what made the appropriate songs appropriate?

RP: The fact that we could fashion a lot of them into a new, more interesting form than what might have been expected, by bringing in Nigel Eaton with hurdy gurdy and Porl Thompson who'd left The Cure and didn't want to know any more about sort of complying with the general requirements of pop music. He came in from a very refreshing, supportive angle, so just the fact that we could actually take *Gallows Pole* and *Battle of Evermore* and real-

A full-page photograph of Robert Plant performing on stage. He is shown from the chest up, wearing a dark, patterned vest over a dark shirt, and a necklace with large, light-colored beads. He has long, curly blonde hair and is singing passionately into a microphone, with his eyes closed and mouth open. The background is dark, and the lighting is focused on him, creating a dramatic effect.

**ROBERT
PLANT**

HIT PARADER

**JIMMY
PAGE**

HIT PARADER

ly bring real new sharp, bright focus to it."

HP: Were there any songs that you tried, that you thought would work, that just didn't work?

JP: Well, we tried *Bron Yr Aur Stomp* that in the past used to work really well in the old days with Zeppelin and that didn't quite make it at the time, and we moved on to something else. But the main thing was that no matter what we did actually get our teeth into we really thought about it and I think that really tells.

HP: You went to Marrakesh. What did you expect to find there?

RP: Well, a couple of articles of clothing I'd left behind three weeks before at the Hotel Isadi! The whole Moroccan, North African adventure, musically, has been a great sort of helter skelter of hopeful opportunity and failure because originally we wanted to work with a very famous orchestra out of Rabat and rework a couple of Zeppelin songs that way and that fell on its face, didn't it?

JP: Yeah.

RP: You know, Morocco is a land of a million contradictions, and one of the contradictions most that we came across was, "Yes, O.K., that's fine!" and then you get there and there's nobody there! It's a great Moroccan joke we've experienced it for the last 20 years. "Oh yes! Everything! Everything you want!" And then you get there and not only is there nothing there but there's nobody there. You make every single fax and point of logical liaison and it don't work. So we went on a wing and a prayer and a phonecall to meet the Gnaoui and that was so much more natural. And we wrote songs with them which was amazing.

JP: The Gnaoui are a tribe of people who were originally brought in as slaves into Morocco by the Arabs, and actually came from the Sudan I believe—that's correct?

RP: And Mali.

JP: Mali too. And their music is very trance-like. And also they have the facility and capability of healing within their music, too.

RP: It's about as far away from George Michael as you can get, you know. I mean they play for hours and hours and hours and it's a therapy and, you know... But they also make cassettes that you can buy for about two dollars.

HP: You said that they also came from somewhere else—Mali—that sounds a little bit like guys coming from the Mississippi Delta to Chicago. Are there any correspondences there, or is that stretching the analogy a little bit too much?

RP: Well, the Gnaoui are true Black Africans

whereas the Moroccans are a mixture of Arab, Berber and a lot of the movements, civilization movements that went along North Africa and along the Mediterranean generally, so what you've got with the Gnaoui is something that has much more of a root with Mississippi than it would do with Damascus, and with Egypt and Cairo and with the whole Arab thing. So, yeah, I think that the sound of the gimbi and the drum is definitely like that sort of field chant stuff from Northern Mississippi that Alan Lomax recorded years ago for the Library of Congress in America.

JP: They were just so honest and, you know, their music was just a truth and you couldn't help but be touched by that.

HP: Then you went to Wales. Is it important to you to be in a place that stimulates you to

better and a guitar and a voice seemed to be—with the best will and the greatest respect in the world—you're going to reach the point a lot quicker where you know whether it's going to happen.

JP: Plus, when we started off working back together again we were working with tape loops and Martin Massonier made them up for us. They were very fruitful.

RP: And when we worked with Massonier's loops originally within a couple of days we got ideas, we got four or five ideas in a couple of afternoons. The slant was with the Arab drum loops cut, and the kind of cross-rhythm playing that Jimmy was applying and my vocals on top we'd already completed songs. Now, we've moved of from the loops and worked with Michael and Charlie as a four-piece and we got about another seven songs out of that.

And it's developing into something that's got quite a blue, exotic edge to it, hasn't it? You know, outside of what we're dealing with now. That's something that we can go and work on next week. Carry on working and, I mean, that's really encouraging.

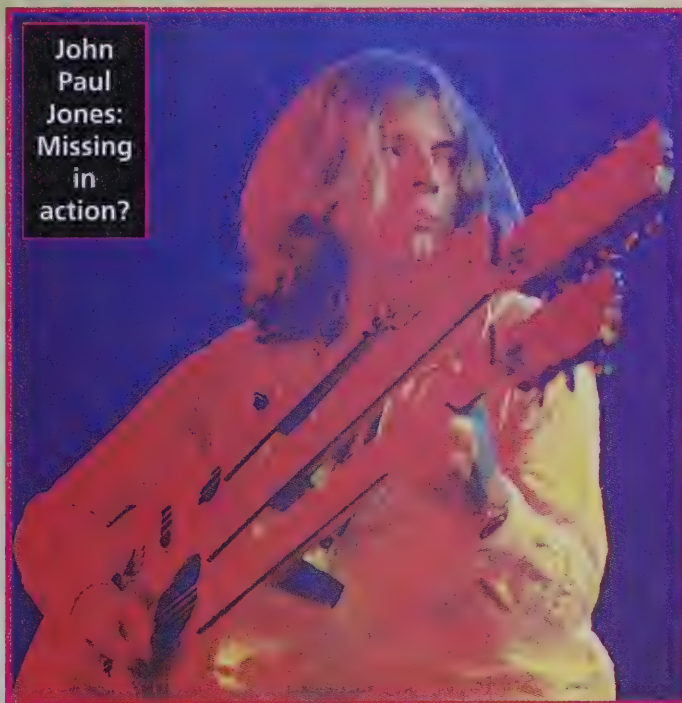
HP: Do you find that you miss playing music with the sheer pulverizing weight that you used to enjoy?

RP: I think we've gone past it. We've taken it on again. I don't miss ANYTHING. I mean, having those Egyptian musicians playing the counter-rhythms, just singing against that is, like, I never, ever thought back in 1960-something on CBS Records that I'd ever be playing with people who played with Oum Kalthoum. It doesn't mean much to people in magazine land but to me it means a hell of a lot. And to

have that mood on stage, where the English orchestra is in a frenzy just moving along with it themselves. That means it's working beyond anything I could have wished for, really.

JP: You could get shivers. You know, I mean I was getting shivers just listening to the Egyptians playing—just the whole texture of what was going on. As I say, you know that we've achieved that, and yet there's so much more that we could do.

RP: Last night I saw a rush of *Kashmir* and there was a close-up of the solo violin in the middle of *Kashmir* and the man's face, he was so far... he was so proud, you know. And it's great to work with musicians who are so proud of their roots and they're normally not in a position to extend it into this. And therefore their pride is so much food for us. It's great, it's really, really positive. It's a great experience. It wouldn't have been half as good without them. They've been fantastic.



be any good at your music, at your job?

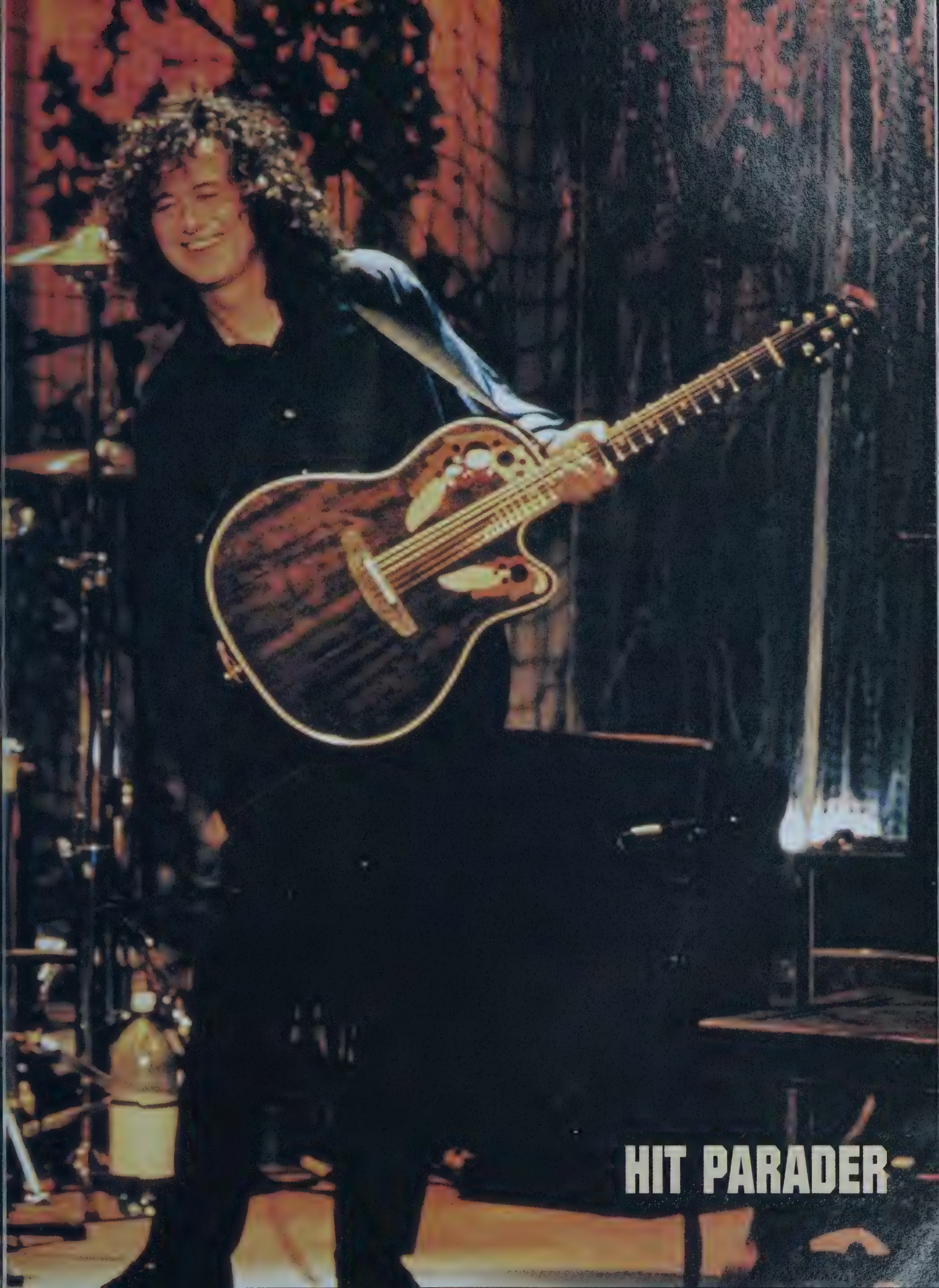
RP: For me, it definitely is, yeah, because I'm writing lyrics and my condition and the environment is crucial, really. I mean I write prose or lyrics all the time. Yes, it's crucial. And I spend so much time in Wales. I mean I live not far from the Welsh border and it's certainly a little more evocative than, you know, Guildford. Just to be away in an area where, you know there's been some activity that isn't easily explained nowadays. You know, tribal stuff, cultural stuff, the poetry of the Welsh, the Welsh triads, the whole taliesian, the whole thing is... if you have the eye, it's still there.

HP: Did you consider working with John Paul Jones?

RP: I think we didn't want to confuse the issue. We just wanted to try it out and see how far we could get. And I think the thing is to make it as simple as you can to reach a point where you know it's either happening or not. The more focused you can be the

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PLANT
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HIT PARADER

PEARL JAM

HERE COMES TROUBLE

Pearl Jam are preparing to get back to work on the road. Following a year-long period of virtual tour inactivity, Seattle's favorite sons are carefully plotting their return to the highways in an attempt to make up for lost time. Their lengthy, often messy battle with TicketMaster—involving surcharges imposed on concert tickets as well as the price of the tickets themselves—has been won, and now it's time to get back to entertaining their ever-loyal legion of fans. For Eddie Vedder, Stone Gossard, Mike McCready, Jeff Ament and their new drummer rumored to be former Nirvana skin-beater Dave Grohl. The last year has proven to be a difficult, yet profitable time in terms of both knowledge gained and money earned. Despite being off the tour trail, the band still saw their 1993 release, *Vs.*, sail past the quintuple platinum plateau, joining its illustrious predecessor, *Ten*, among hard rock's all-time best selling discs. And now, with their latest offering, *Vitalogy*, ready to join its illustrious predecessors, the timing seems perfect for Pearl Jam's "victory" tour.

"In some ways what went on over the last year may have been perfect for them," a spokesperson at the band's record label revealed. "They've been very concerned about becoming overexposed, and by getting off the road when they did, and not having a new video on MTV, they managed to get the focus back where it should be—on the music."

Yet, not everyone in and around the rock world is ready to focus just on the band's new music. After all, the actions Pearl Jam took against TicketMaster—going so far as to appear in front of the House Committee on Government Operations in Washington, D.C., in their quest to stop what they viewed as "ticket price gouging"—were revolutionary in their scope. At a time when mainstream artists like the Eagles, Phil Collins, Santana and even the Rolling Stones have routinely hiked their average ticket price to the stratosphere, Pearl Jam, and those they've inspired—most notably Soundgarden and Stone Temple Pilots—have battled to keep their

BY STEVE JOHNSON

prices at \$18. Recently the members of Pearl Jam issued a lengthy statement in an attempt to explain their actions:

"Many of Pearl Jam's most loyal fans are teenagers who do not have the money to pay the \$50 or more that is often charged today for tickets to a popular concert. Although, given our popularity, we could undoubtedly continue to sell-out our concerts with ticket prices at that premium level, we have made a conscious decision that we do not want to put the price of our concerts out of the reach of many of our fans. Moreover, we do not want to be responsible for teenagers, who may be influenced by peer pressure to feel that

"Many of our fans are teenagers who do not have the money to pay \$50 for tickets."

they *must* see Pearl Jam perform, spending more money for that concert ticket than they can really afford. All of the members of Pearl Jam remember what it is like to not have a lot of money, and we recognize that a teenager's perceived need to see his or her favorite band in concert can often be overwhelming.

"For this reason, we have attempted to keep the ticket prices to our concerts to a maximum of \$18. We have also tried to limit any service charges that may be imposed on the sale of those tickets to 10 percent of the ticket price, and to ensure that any service charge will be separately identified from the price of the ticket itself so that the fans know how much is being charged for the ticket and how much is being added on by the company selling the ticket. As a result, even where a service charge is imposed, our goal is to make it so that no one will pay more than \$20 to see a Pearl Jam concert."

Hmmm...mighty high-stylin' language from a band that sometimes has been criticized for their monosyllabic utterances. Okay, so maybe they had a little help from their well-paid team of legal advisors in

drafting the above statement, but who cares? In style and spirit, the words are pure Pearl Jam, the ultimate "people's band"; a group more concerned with the welfare of their followers than they are with lining their already over-stuffed pockets with more filthy lucre. But on the other hand, there are those, on both sides of the proverbial fence, that are concerned with Pearl Jam's latest actions. There are many bands who believe they simply can't afford to deliver the kind of high-profile, theatrical show their fans have grown to expect for \$20. There are also promoters and managers who know that their groups have no chance of turning a profit if they don't keep ticket prices at "established" levels. They argue that for bands like Pearl Jam and Soundgarden, groups that already make millions through album sales and merchandising, tour profits are virtually irrelevant. Such is not the case with the vast majority of acts currently inhabiting the rock world.

"They're pissing off a lot of guys in other bands," stated one well-known musician who preferred to remain anonymous. "They can do what they want, and I applaud them for it. But they make it seem like everyone should now charge \$18 a ticket. Have you seen Pearl Jam's stage show? It's just five guys standing on stage. It's a great concert, but it's really straightforward. If you have any sort of production, and want to go into the arenas that have been traditional rock venues over the years, the kind of prices is just impractical. There's no point to go out there if you're gonna lose money every night, no matter how many tickets you sell."

While making a fortune on the road may rank low on Pearl Jam's priority list, they apparently are aware of the consequences their actions against TicketMaster may have on their career—as well as on the careers of other bands. Out of necessity, Pearl Jam may have to bypass many of the arenas normally utilized for rock concerts in many major cities (as Soundgarden did on their U.S. tour) playing in places where they can serve as their own promoters and ticket agents. It's certainly a different way of conducting business, but Pearl Jam insist they'll never let anyone or anything ever again dictate when and if they can tour. Whether or not they'll be able to function again with TicketMaster remains to be seen. But no matter who will distribute their tickets, Pearl Jam insist that their upcoming tour will provide their fans with exactly what they want—a chance to see their favorite band playing their hearts out on stage.

"We'll be putting on a great show," Jeff Ament said. "That's a promise we'll make to the fans. If they make the effort to come to the show, they know we'll make the effort to put on the best show we can."



**EDDIE
VEDDER**

HIT PARADER

Things are a little different for Glenn Danzig this time around. Whether the muscular rocker wants to admit it or not, the pressure is on Glenn and his boys in 1995. For the first time in Danzig's career, the focus of the entire hard rock industry is squarely upon them as they release **Danzig 4**, their first album since their lethal double-punch combination of **How The Gods Kill** and **Thrall Demonsweat** catapulted them from cult status to the top of the heavy hit parade in 1994. For a guy who likes to hide his emotions, masking them behind the tough-as-nails musical machismo that is Danzig's trademark, even Glenn is grudgingly able to admit a little extra excitement as his group gears up to support their latest release. After more than a decade of struggling for recognition—first with “underground” superstars such as Samhain, and later with the band that bears his last name—Glenn realizes the moment of his delivery is finally at hand, and he's not about to blow it.

“I think a little too much is being made out of the supposed fact that we're going to be much more in the spotlight this time,” he said. “That was never a big part of the whole equation for me or this band. It's always been about communicating ideas, not about being a star.”

Ironically, in a number of ways Glenn Danzig is the quintessential star for the mid-'90s. Angry, powerful and outspoken, this New York native has captured the minds and imaginations of the hard rock masses with his thought-provoking, controversy-driven musical diatribes. There's no subject too hot for Danzig to touch, and as shown throughout the band's latest effort, never has the singer's drive to communicate his views on religion, society and the future of mankind been more focused. Mind you, it's not that Danzig is *trying* to be outrageous, nor is he trying to shock or annoy. His attitudes and political stances come as naturally to him as striking a pretty pose came to bands of the '80s. It's not something he wastes time contemplating—it's something he just does.

“Being outspoken comes very naturally to me,” he said. “There are things running through our society that just cry out for someone to notice and react to. I am that person, and I say that proudly.”

Perhaps Glenn is as surprised as anyone, however, that his bold pronouncements have begun finding an increasingly larger ear within the rock community. Along with like-minded rocker Henry Rollins as well as “politically correct” bands like Rage Against the Machine and Downset (with whom Glenn admits to sharing “very little” in terms of outlook or attitude), it seems that the rock world of 1995 has embraced artists who are far from intimidated about expressing their views on just about anything. While major record labels only a few years ago would have run quickly away from any band that wasn't fairly “safe”, today they seem to embrace them like some long-lost children. It's a trend that puts a smile of both contentment and contempt on Glenn's lips.

“On one hand, it's good that bands with something important to say are being given a chance to express themselves,” he said. “But on the other hand, it's obvious that most of the

labels are signing those acts for no more lofty a purpose than selling some records. They think that outspoken hard rock artists are what's ‘in’ this week. But you can't really criticize them for it—in fact, I'm rather glad it's happening.”

Sure he's glad! Who wouldn't be pleased to see the musical climate changing in a direction that places an artist like Danzig—one once viewed as living on the commercial periphery—squarely in the center of the “alternative mainstream.” (How's that for creating a new musical category?) With the platinum success of his last two releases, thanks in equal parts to radio's acceptance of the live version of *Mother* and Beavis & Butt-head's enthusiastic embracing of the band,

Danzig is no longer a cult act designed to appeal to barrel-chested headbangers who believe that God lives in their weight machine. Now little girls in Iowa and pencil-necked geeks in L.A. have embraced the band for both their appearance and their approach. Once again, it's enough to make Mr. Danzig laugh.

“I don't know who our audience is anymore,” he said. “I know who certain elements of it are, but there are new people learning about us every day. It's different, and it's interesting. I'll be most curious to see how they respond to this new album.”

Of course, a concern of any artist who has burst quickly from relative obscurity into the spotlight is that the “gods of rock”, those who first helped

launch their upward spiral will choose to turn “thumbs down” this time around. It's a time-

honored rock principle; eat your young, destroy what you have created. Yet, Danzig remains above such a concept. He's lived life by his own rules for so long that the mere thought that his fate may rest in someone else's hands leaves him virtually speechless. It's a notion that doesn't even sink into his collective consciousness. One gets the distinct impression that whether **4** sells two copies or two million, Glenn Danzig is going to remain exactly the same person he's always been.

“I've been in some difficult positions in my life,” he said. “I grew comfortable with those. So I'm not about to let a few good words and a few albums sales change what I've worked on for so long. I haven't changed anything to gain more acceptance. Whatever success we've had recently has come on my terms.”

His terms indeed! And when Glenn and his rock and roll rebels once again hit the tour trail, one can safely assume that they'll be performing their uncompromising musical attack for an audience than they ever could have imagined just three years ago. Following their historic tour dates with Metallica last summer (where some state that Danzig stole the show—just don't say that to Glenn), it seems a safe bet that Danzig's 1995 road jaunt will lead them into theatre-sized venues around North America. No doubt that in those arenas a brand of insanity will be put forth, by both the band and their fans, the likes of which have rarely been equalled in the long and glorious annals of rock and roll.

“We're looking forward to going on tour,” Glenn said. “There seems to be a great deal more interest in us now, and we're anxious to see how that manifests itself in concert.”

DANZIG VOYAGE OF THE DAMNED

BY BRYAN HARPER

**“This band
has always
been about
communicating
ideas, not
being stars.”**

**GLENN
DANZIG**



HIT PARADER

ALICE IN CHAINS ON THIN ICE



Layne Staley:
Has his off-
stage behav-
ior pushed
AIC over the
edge?

There's no point in sugar-coating this message; talk is coming out of Alice In Chains' musical camp—and it's not necessarily good. According to those on-the-scene, Layne Staley's most recent battle with drugs has caused a major rift within the band, forcing speculation that one of the most highly regarded and most successful hard rock bands of the '90s is running the risk of breaking up. Now, before anyone panics, others close to the group insist that the problems aren't as bad as they might initially appear. They say that despite the fact that

PETE JEROLD

bassist Mike Inez is currently off working with Slash on the Guns N' Roses guitarist's solo album, and that guitarist Jerry Cantrell is rumored to be working on material on his own, AIC is still very much a unit.

It's not like Alice In Chains haven't been through all this before. They all vividly recall the time when Staley collapsed on stage from an apparent overdose in late 1992, forcing the band to cancel the remainder of their first American headlining tour. At that

time there were only voices of sympathy and support for Staley, with everyone around the talented singer wishing him nothing but a quick and speedy recovery. This time, however, attitudes have been markedly different. While the band remains as supportive as ever towards their fallen leader, voices of discontent and disappointment (most notably over the forced cancellation of the group's tour with Metallica last summer) have begun to be heard. Now it seems that everyone has adopted a "wait and see" attitude regarding the band's tenuous future.

PHOTO: OLA BERGMAN/ANGLES

"When you're a band you each share all the good things and the bad things together," Cantrell had said shortly after Staley's first announced drug rehab. "That's what being in a band is all about. It's like a family; you don't walk out on your family when things are a little tough."

Still, there are those who now insist that the continued existence of Alice In Chains is very much up in the air. Those on-the-scene report that the various band members were more than a little annoyed at Staley's latest wrong turn, believing that the lost Metallica tour (as well as their cancelled date at last August's Woodstock '94 festival) cost the group an opportunity to reach out and grab more new fans than ever before. Considering the commercial rocket ride AIC has been on for the last two years—with their album **Dirt** and their EP **Jar Of Flies** sailing past double platinum—it's not hard to understand the group's desire to keep their rock and roll train rolling in high gear. But when Staley's behavior started to become more and more erratic, jeopardizing the band's stage show as well as the singer's health, it became obvious to everyone that the AIC "express" was gonna have to make an unscheduled stop.

"I think everyone who was familiar with what was going on was a little scared," a spokesperson at the band's record label said. "When Kurt Cobain died last April, I know I began to think about Layne a bit more. We all knew he had a problem—he had gone through this before. And anytime you saw him or spoke to him you knew there was something going on. All we can hope is that he's undergoing the proper care this time and that he'll be able to put this situation behind him. Alice In Chains have so much talent, they're such an incredible band, that it would be a real tragedy if they don't get the chance to fulfill their potential."

The talent of Alice In Chains has been unquestioned since their debut album was released in 1991. The dark, foreboding musical atmosphere created by such tunes as *Man In The Box* rang with a passion and conviction rarely heard on the contemporary rock scene. Then with the incredible success of both **Dirt** and **Jar Of Flies**, AIC cemented their position among the upper echelon of rock's young warriors. Unfortunately, the often macabre nature of the band's tunes reflected the inner souls of Staley and his bandmates. While Cantrell handled most of the group's creative efforts, he was quick to admit that Staley's unique perspectives on the world more than added flavor to the band's musical efforts.

"Layne's become more and more involved in the songwriting each time we've gone into the studio," the guitarist said. "He taught himself to play guitar before we started work on **Dirt**, so he was really able to bring his thoughts to life last time. I expect more of that in the future. He has some amazing ideas running around in his head, and we want to get in there and explore a lot more. His writing voice is going to give this band a real interesting twist. I just want to see him get everything together. I think he's capable of

doing just about anything he puts his mind to."

Let's all hope that one of the things Staley puts his mental powers to work on is kicking his nasty habits. AIC's manager has stated that the singer's rehabilitation is "an on-going

"When you're a band, you each share the good and the bad together."

process", but the bottom line is that Staley had better quickly come to grips with his drug habits if he hopes to keep Alice In Chains together. With Inez being tempted by the lure of joining Slash's new band, and Cantrell already busying himself with an array of new musical projects (all of which he hopes to later adapt to Alice In Chains), it wouldn't take much to push the band over the edge.

At the moment, however, word being circu-

lated around the rock world is that Staley is indeed doing everything in his power to kick his drug addiction. With any luck, the band hopes to be back in the recording studio by December with a new album ready to go by the spring. Of course, the band's plans have been quickly derailed before. But certainly the group can take solace knowing that millions of fans around the world are passing on positive thoughts, wishing that one of rock's most talented groups gets the chance to keep on rocking.

"The fans' support has been incredible," Cantrell said. "When we meet people who've bought our albums or seen our shows they immediately come up and start talking about their favorite song or their favorite part of the live set. That's great. We want to be the kind of guys you can approach if you see us out in the parking lot or hangin' out at the mall. We know we owe everything we have to those fans, and we're gonna do our best to never let them down."

Rumors have Jerry Cantrell planning new career moves.



QUEENSRYCHE

ON TO VICTORY

BY ANDY SECHER

Queensryche's Geoff Tate walks into a room with an unmistakable swagger. Mind you, it's not the "Hey, look at me, I'm here!" gait favored over the years by the likes of David Lee Roth in his Van Halen heyday, or Steven Tyler *anytime*. In Tate's case it's more of a confident stance that just commands authority. With his new short haircut and his stylish (but definitely *not* "nuvo-Seattle" hip) goatee, Tate is very much a man of the '90s—but he's still very much his own man as well. Always a trend setter rather than a trend follower, Tate, along with bandmates Chris DeGarmo, Michael Wilton, Scott Rockenfield and Eddie Jackson, has much to be proud of these days. With the release of Queensryche's new album, **Promised Land**, their first disc in over three years, these legendary Seattle rockers seem primed to begin the next stage of their career. After a period of introspection and analysis—which serves as the theme for many of their album's new songs—the 'Ryche is back, ready to take rock audiences on a thought provoking, heart pounding musical excursion the likes of which only Queensryche could create.

Hit Parader: There always seems to be a concept or theme running through a Queensryche album. Is there one on **Promised Land**?

Geoff Tate: I would say that the theme on this one is self-reflection. We had to look inside this time to see where we are—and where we've been—as a band. In many ways we went through a very strange period at the completion of our last tour. Our album, **Empire**, had done very well, and I recall going into my music room one day and looking at the triple-platinum award we had just received. In many ways that represented all I had ever dreamed of in a musical sense, all I had ever worked for. The question then became, "what next?" It wasn't an easy question to answer. It took some time, but it provided us with the basis for the material on this album.

HP: You mention that you needed to take your time with this album. But three years is a very long time, isn't it?

GT: It is, there's no denying that. But when we got home last time I think we all started to realize that there were other aspects of

life that needed to be taken care of. I tend to be a very focused person, and that focus was on the music. Other aspects of my life suffered because of that. A relationship needs time and care to work, and when you're always on the road or working on music, that can suffer. We needed to get some other aspects of our life in order before we could turn our attentions back onto the music.

HP: Was there ever a point during this introspective period when the future of Queensryche was in doubt?

GT: Not really. It was much more that we just needed to reassess where we were as a band. After you've reached the top of the mountain you've been climbing for so long, you need to take a moment to enjoy the view and notice that there are other mountains worth climbing. But Queensryche means so much to us—it's so much a part of our lives—that I don't believe there was ever any thought to ending the group—there certainly wasn't on my part.

*"The theme of
Promised Land
is self-reflection."*

HP: How did the material on **Promised Land** come together?

GT: We all have studios in our homes, and we were spending a great deal of time writing new material on our own. In fact, a great deal of the album was done on our own with demo tracks being utilized on the finished product. That's a big difference that's occurred over the years. You can now create album-quality tapes in your home studios. We just started trading tapes of ideas between us and letting each other expand upon the basic ideas we'd come up with. I know, for example, the song *Promised Land* stems from a guitar riff that Michael had come up with. I got the tape, made some suggestions, passed it along to Scott and away we went.

HP: Queensryche has always been a pioneering band in many ways. Now you're pioneering the use of the CD-Rom computer format as well.

GT: Yeah, we are. Both Chris and I are very

into computers, so as we were working on this album we decided to see what else we could come up with that would be new and inventive. We brought in Chris' brother Mike to film almost everything that went on during the writing and recording of the album, and we've now put that all together in an incredible interactive CD-Rom package. It's not that easy to describe, you'll just have to experience it. You can actually move around the cabin we used for a studio, going into different rooms and sitting in on different writing and recording sessions. There are almost endless possibilities within the package. There's no "right" or "wrong" way to utilize the format. You can get different results each time.

HP: Isn't there a game of some sort involved as well?

GT: Yes. There's a game incorporated into the CD-Rom package—and I must say that it's a very difficult game—but if you manage to make it all the way through, the reward is hearing a couple of unreleased Queensryche songs. I think CD-Rom is the wave of the future. Computers have such an unlimited potential; we're still in the infancy of computer evolution.

HP: Are you going to try and incorporate this technology into your next stage show?

GT: We are doing that! In fact, we've already played the first few shows on the tour. It's a multi-media event that we're staging in theaters rather than in conventional rock arenas, and the audience plays a pivotal part in what happens. They're as much a part of the show as we are. It's something that's proven to be very exciting for everyone.

HP: With a dozen years of material to draw from, has it been hard to select which songs to perform on stage this time?

GT: Since **Promised Land** is an introspective album, music that looks at our past as well as our present, we thought we should include material from throughout our career in an almost chronological progression. This is not going to be just a *Queensryche's Greatest Hits* show, however. It's much more than that. We want to try and communicate to the fans the same range of emotions we've gone through recently.

**GEOFF
TATE**



HIT PARADER

Aerosmith (l to r): Brad Whitford, Joey Kramer, Steven Tyler, Tom Hamilton, Joe Perry.

AEROSMITH

YOUNG AT HEART

BY ROB ANDREWS

There's never a dull moment when Aerosmith is around. For vocalist Steven Tyler, guitarists Joe Perry and Brad Whitford, bassist Tom Hamilton and drummer Joey Kramer, life is a never-ending series of adventures that see these veteran rockers traverse the globe in search of the latest and greatest in rock and roll thrills. It's been nearly two years since the band first took their tour bus out of mothballs and hit the road to support their latest platinum platter, *Get A Grip*. But sometimes it seems like the road just goes on forever. After completing their American tour early in '94, the band headed over to Europe for a series of sold out shows. Then it was on to the Orient...and then decision time. Did these rockers want to keep it rollin' across America one more time, or did they want to take a well deserved rest? In typical Aerosmith style they did both; they took a brief vacation to recharge their hard rockin' batteries, then it was back to the road, for a series of shows that culminated with their headlining appearance at the Woodstock Festival—a show they reportedly received a cool million bucks for performing. So in order to catch up on the latest Aerosmith news, we decided to sit down with Perry and Tyler to see how the band's seemingly never-ending road trek has affected these two legendary performers.

Hit Parader: How do you manage to keep going and going without losing your sanity?

Steven Tyler: It helps to be crazy to begin with. That way you don't have that much sanity to lose. Actually, I go a lot crazier when I don't have something to do—some place to direct all my energy. Being on the road these days is great. We're all healthy, happy, and loving every minute of it. There's nothing better than to be touring the world with Aerosmith. As far as I'm concerned it's the best paid vacation you can ever get.

Joe Perry: I think Steven makes everything sound a little too easy. We've worked our asses off this time to make sure that this tour is the best one we've ever done. It doesn't come easy—we've learned that *nothing* in life comes easy. We've worked hard for it. But we do enjoy it, and we know what we're doing. So that makes it seem a lot easier. We also have some of the best people in the world working with us. That's really the key.

HP: But how do you play *Sweet Emotion* or *Dream On* for the umpteenth time and

still keep it fresh?

JP: I know this might sound a little stale, but the fact is that we really love our music. That's like asking do you get tired of kissing your wife or playing with your kids. These songs are our children too. We're in love with them. If one of them starts to get a little overworked, maybe we'll give it a

rest, but some of them, like *Dream On*, we love today as much as the first time we played it.

ST: Hey, and the fans come to hear those songs, don't forget that. We're not just playing to amuse ourselves. We're

tryin' to entertain a lot of people each night, and the best way for us to do that is by playing the songs that we love and that they love. We know which ones those are. We've never been the kind of band that goes out on tour and plays all the songs from our new album. What's the point? We'll play some of 'em, because we want the people to hear 'em, but we're also gonna play all the songs that everyone paid good money to hear us do.

HP: But it does seem like more and more

"Touring with Aerosmith is the best paid vacation you can ever get."



Aerosmith just do a little bit better. We know it's tough out there, and we're very thankful that things have gone as well as they have for us. It's nice that we can still bring in fans who remember us from the first time we went on the road, and we can also bring in kids who are wearing their Pearl Jam T-shirts. Being able to reach a real wide audience like that is very rewarding.

HP: When do you figure this tour will finally come to a close?

JP: Probably sometime in 1995. After we've been everywhere—and some places two or three times, what more can you do? You got to go home sometimes, I guess. But we're in no hurry. If the phone happens to ring, and some promoter somewhere happens to ask us to come over and play, who are we to say no?

Steven Tyler: "It helps to be crazy to begin with."

Joe Perry: "Steven makes everything sound a little too easy."

people got into the material from **Get A Grip** as the tour went on.

ST: Yeah, it does, and that's great. This was a really special album for us, but it wasn't the kind of album that you necessarily fall in love with the first time you hear it. There were some songs that took a little getting used to on the album, and that's the way it should be. I don't really follow the sales report, but from what I'm told, before this album is through, it may just end up being the most successful album—in terms of the numbers of copies sold—of our entire career. Imagine that!

JP: The songs on the album just sounded so great on stage. There was just no way we couldn't play a lot of 'em. But as Steven said, you can't drop some of the old songs that people really want to hear. You've got to know how to balance things out. We haven't had too many complaints about the set we've been playing on most nights. Yeah, maybe there's one guy in the third row who didn't hear one song he really wanted to hear, but that's the breaks. We gave 'em the best two hours of rock and roll he's liable to get all year.

HP: How much satisfaction do you get out of the fact that Aerosmith is kickin' ass on the road when so many other acts are struggling just to survive out there?

ST: We certainly don't get pleasure out of any other band suffering. We'd like every band to do well—but then have



L7

LIVIN' IT UP

BY JODI SUMMERS

What is it about women in rock and roll? For years there were only Lita Ford and Pat Benatar...then came the '90s...and women rockers' lib. Bands with girls—like Hole, 7 Year Bitch, L7 and Smashing Pumpkins—have made significant commercial inroads, desegregating the boys' club that once was rock and roll. But these are not your "average" women. Don't dare label the tough and uncompromising members of L7 "babes" or "bimbos" at the risk of losing your life...or at least an important appendage. Vocalist and guitarist Donita Sparks' nose ring gives her a bullish demeanor. Guitarist Suzy Gardner chain smokes and is addicted to caffeine and sugar. Bass woman Jennifer Finch looks like she's been dirt biking—a rough and ready version of race care driver Shirley Muldowney (who L7 pay homage to on the song *Shirley* on their latest, **Hungry For Stink**). Finally, drummer Dee Plakas has hair that's the same vile green color as the vomit spewing out of Linda Blair's mouth in **The Exorcist**. Put them up against your typical big blond-haired, silicon-inflated L.A. babe, and the chick would run away screaming.

L7 are not a group of dames you'd want to bump into in a dark alley. They go above and beyond the boundaries of femininity. At England's Reading Festival in 1992, Sparks removed her Tampax on stage and tossed it into the audience...British audiences had been spat on and pissed upon, but they were freaked to get smeared with menstrual blood. Such is L7. Decorated with tattoos and pierced body parts, they ooze

street-wise sensibilities that can evoke fear under the wrong circumstances. The attitude works. L7's hooky post-punk clamor has caught the ears of the American public. Finally! We have some women succeeding in rock and roll.

"In the beginning, we used to get a lot of questions about women in a man's world, all that kind of crap..." noted Finch.

"...These days there are more women firefighters, doctors, nuclear physicists...It's only logical that it would happen in rock," declared Sparks.

Seven years of being in each other's face have tightly bonded L7. Cohorts and comrades, they think along the same lines and subconsciously finish each other's comments. Females normally don't develop the team mentality that

much through their music, as through their actions. Sure, they can be political—listen to the anti-destruction manifesto *Wargasm* off of the 1992 release **Bricks Are Heavy**. For feminism, listen to the push of *Shove* off of their 1990 Sub Pop EP, **Smell the Magic**.

Mainly L7 play punky, chunky, throbbing melodic tirades which focus on nothing in particular. Check out the varied orientation of the 12 cuts on their latest, **Hungry For Stink** and catch that drift.

"Sometimes I worry about getting misinterpreted," observed Sparks.

"Our songs are just written as a person."

Tunes like *Andres*, *Riding With A Movie Star*, or *Fuel My Fire* are non-confrontational homages to life's moments, captured in a pop-punk style that would

"We used to get a lot of questions about being women in a man's world."



boys get through Pop Warner football and Little League baseball, but L7 are a band in the truest sense of the word.

"Most of the time we check the personal bullturd at the door," stated Finch.

One day L7 will be called a seminal influence in the female rock movement—but they do not make their "we are women and we're doing it" stance so

make L7's patrons, bands like the Sex Pistols, Suzi Quatro, the Runaways and the Ramones, float their fists with pride. The political side of L7 comes with their action. This is the band that started Rock for Choice in 1992, the pregnancy pro-choice organization for the X Generation.

"When we started Rock for Choice, one of the things that concerned us the most

was that Bush was in office representing a huge contingent to take away women's rights," observed Sparks. "Since then, we've moved on to other issues, more grass roots. Right now, Rock for Choice money is buying surveillance equipment and bulletproof vests for clinic workers, which run about \$2,500 apiece."

L7 are donating their money, even though they haven't made enough to merit serious tax write offs. There are no shiny convertibles in the driveways of these women; they're still driving their 20-year-old gas guzzlers. But, that's cool.

"This band has so far exceeded any of my wildest dreams," declared Gardner. "Sometimes it's like, 'pinch me, I'm dreaming' and then other

L7: "This band has exceeded all our expectations."



times it's like, 'up the Prozac already,'" observed Sparks, who's had enough of the rock star mob scene to last her the rest of their professional life.

"They wanted our cigarette butts," chuckled Finch.

L7 have been around. Prior to teaming up in rudimentary form in 1987, Finch had been in the San Francisco band Sugar

Baby Doll with Hole's Courtney Love and Babes in Toyland's Kat Bjeland. Gardner was in an L.A. combo called the Debbies. After forming in L.A. they had the powder puff pleasure of rehearsing in Beverly Hills at the home of Maxine Nazworth—the Max Factor heiress and patron of the L.A. neo-punk movement. Although they released a 1988 debut on Epitaph Records, L7's lineup was not firmed up



"Our goals are always changing."

until Plakas joined the band in 1990. Since then it's been three albums, on three different labels. 1992's Slash release **Bricks Are Heavy**, was produced by Butch Vig hot on the heels of Nirvana's **Nevermind**. It got lots of attention, and yielded an all-important single *Pretend We're Dead*. With **Hungry For Stink** they're on the brink of something big.

"We have goals, but they're always

changing," proclaimed Plakas "First you want to do the States. Then you tour the States and you want to do Europe. Then you get to Europe..."

"...And then you want action figures of yourself," quipped Sparks.

If things continue as they have this year, L7 will soon be the new roll model for American's tomboys. The loud ladies made an appearance in the John Waters

film, **Serial Mom**.

In the movie, they played a band called Camel Lips, and performed an original composition titled *Gas Chamber*.

"He's one of my favorite directors of all time," stated Sparks. "I used to fantasize about being in a John Waters movie, but I never thought we were big enough freaks."

L7 get "freak" kudos for their sunshine superwomen slot on the '94 Lollapalooza tour. They received applause and adulation for their assaulting and ascending set, but backstage there was the sexist hassle, that "goddess in a rock god world" thing.

"Old-school techs; neanderthal, sexist buttholes. Not our own crew, but the ones we had to deal with when we got there," explained Sparks. "They were like a Spinal Tap road crew."

"I wish people who were that burnt-out on music would just quit if they can't stand what you're doing," added Gardner.

Hungry For Stink is smelling gold, and L7 are still out there on the road, plugging away like any rock band straining for recognition. But there's that one element that can't escape them. No matter how much they try to be tough bitches, L7 are still four girls in one band.

"To create genre out of sex is just horrible to me," concluded Finch. "There's a uniqueness in being a woman, but not that much. We're a band...like every other group out there."

PHOTO: EBET ROBERTS

This ain't no "greatest hits" album, it's a "best of" disc... got that? Well, actually, what might initially appear to be a rather insignificant bit of record company word play is, in fact, a mighty big deal to one Mr. Jon Bon Jovi. You see, when Jon was first approached about assembling **Cross Road**, a collection featuring some of Bon Jovi's best-known and best-liked songs, the singer balked at the concept of merely stringing together the chart-topping hits that for many fans have served as the soundtrack to the last decade. Jon decided he wanted to do something a little different. Sure, the classics like *Runaway* and *You Give Love A Bad Name* would be there—but so would some tunes that fans might not necessarily regard as among the group's "greatest hits". Thus, when it came time to talk about the disc, Jon wanted to make sure that the term "best of" was prominently utilized. It may not be a big deal to the millions of fans who've flocked to the Bon Jovi cause over the years, but it's a little thing that's put a big smile on Jon's handsome face.

feels that while one era of the band's history has been neatly summed up, and a new era is already underway.

"I think that in many ways **Keep The Faith** signalled the direction the band is going to be headed in the years ahead," he said. "A song like *I'll Sleep When I'm Dead* may have fit onto **Slippery** very nicely, but a song like *Dry County* wouldn't have. It's all about growing up. I'm not 25 any more. I've lived a while and I've seen what's going on in

Still, one must wonder if Jon doesn't long for those glory days in 1987 when he was the unquestioned king of the rock world. His face adorned seemingly every magazine cover in sight, and his distinctive haircut (done by his barber dad, by the way) was all the rage with the denim 'n leather set. Somewhat surprisingly, no matter how hard you try to goad him to admit that he misses those times, Jon will just sit there and smile. He knows where he's been, and he knows where he's going. This isn't some fly-by-night rock pretty boy. Jon Bon Jovi is a serious artist who has always viewed rock and roll as a life-long career, not a quick path to fame and fortune. No, he won't belittle his former pin-up status, but he won't admit missing that kind of attention, either.

"I always said that if someone had my picture on their wall because they liked the music, that was great," he said. "But if they had it on their wall because they liked my haircut, I could live without it. But

BON JOVI

AT THE CROSS ROADS

"We wanted to give the fans something a little different," Bon Jovi said. "It would have been too easy to just sit back and tell someone to go check the charts and put together our best-selling songs of the last dozen-or-so years. That was what initially was the plan. But we've never done anything the easy way, so why should we start now? So while we did include a lot of the songs that we're best known for, we also included two totally new songs, *Always*, which is something I had originally written for a movie soundtrack, and *Someday I'll Be Saturday Night*, which is a great party song. There are also a few other surprises, like a totally reworked version of *Livin' On A Prayer*, to make sure the fans feel happy."

Keeping their fans happy has long been the goal of Jon and bandmates Richie Sambora (guitar), Tico Torres (drums), David Bryan (keyboards) and Alec John Such (bass). While things at the moment may not be shining quite as brightly for the B.J. boys as they were during the band's prime time during the late '80s, as they proved with their most recent offering, **Keep The Faith**, they still pack a potent artistic and commercial punch. No, that double platinum effort failed to match the ten million copies sold by **Slippery When Wet** or the eight million sold by **New Jersey**, but it effectively proved that Bon Jovi was a band capable of adapting to the times. When most of the so-called "hair" bands of the '80s have drifted off to rock's never-never land, Bon Jovi toughened their image a bit and emerged ready to take on any challenges that might cross their path. Now, with the release of **Cross Road**, Jon

the world. It's time for me to take note of those things, and that's what I did on a lot of songs on the last record. I'm still very proud of the songs that did so well for us earlier in our career, and I still love performing them on stage, but it is time to move on a little."

The next time Bon Jovi's loyal legion of fans will have a chance to sample a completely new collection of band tunes will probably be in the spring. The reason we still hedge our bet is that Jon isn't quite ready to promise a new disc by April. For the record (both literally and figuratively), the band has been hard at work since mid-summer writing new

"It would have been too easy to just put together our best-selling songs."

material. Then in the fall they tentatively ventured into the recording studio with producer Peter Collins to see how well such new songs as *Damned* and *Open All Nite* were going to work. Pleased with the results, the band decided to forge ahead, working faster than they ever have before to complete the new disc.

"This album has me really excited," Jon said. "After working with Peter Collins on the two new songs on **Cross Road**, we knew he was the guy we wanted to work with this time. We had been working for a while, and the songs were really coming together. Some, sound like they could have been on **Keep The Faith**, while others just sound like the things that come out when Richie and I write together. I can't wait to have people hear it."

BY ANDY SECHER

no, I don't miss that kind of attention one bit. There were some moments on the last tour, especially overseas, when things were hauntingly similar to 1987, and to be honest it scared the heck out of me."

So it seems whether **Cross Road** represents your first taste of Bon Jovi (as highly unlikely as that may seem), or a chance to fill in your collection with some hits and some rarities, apparently 1995 is shaping up as a vintage year for Jon and his boys. Despite occasional reports of band disharmony and rumors that both Jon and Richie briefly considered solo projects before agreeing to reenter the recording studio, it seems that all is as well as can be expected in the

world of Bon Jovi. Hey, as Jon is the first to point out, it's been a dozen years since the band stood on stage at Madison Square Garden before the release of the first album, not knowing exactly what the rock world had in store for them. What a long, strange, wonderful trip it's been.

"I remember that Garden show like it was yesterday," Jon said. "We were a last second addition to a ZZ Top show when the original opening act couldn't make it. Most of the people there didn't have a clue who we were. But thankfully, enough of our friends from Jersey managed to sneak in so that we got a pretty good reaction. It's really hard to believe that was 12 years ago. I guess it goes to prove that time really moves when you're having a great time."

A portrait of Jon Bon Jovi, a man with long, wavy brown hair, wearing dark aviator sunglasses, a white long-sleeved shirt, a gold chain necklace, and a watch on his left wrist. He has his arms crossed and is standing in front of a metal grate background. The text "Jon Bon Jovi" is in the top right, and "HIT PARADER" is in the bottom right.

**Jon
Bon
Jovi**

HIT PARADER

Has there ever been a rock and roll band more continually outrageous, more cutting-edge controversial and more commercially confounding than the Red Hot Chili Peppers? Vocalist Anthony Kiedis, bassist Flea, drummer Chad Smith and new guitarist Dave Navarro have somehow managed the seemingly impossible task of turning their peculiar punk/pop predilections into a cottage industry, with their last album, **Blood Sugar Sex Magik**, selling over two million copies and their single, *Under The Bridge* emerging as one the theme songs for Generation X. How has this tattooed, outspoken, unpredictable, defiant lot managed to overcome so many perceived "handicaps" to emerge as one of the true success stories of the '90s? Perhaps some of the band's secrets will be revealed on their latest magnum opus, scheduled for release this spring. Or perhaps Kiedis himself will be kind enough to let us in on the "tricks" these El Lay bad boys have utilized to secure their new-found position atop the rock pantheon—a position they've attained only after many, many years of toil and trouble.

"People who just know Under The Bridge don't know anything about our music."

"I believe that one of the things that has allowed us to succeed against the odds is that we were never aware of any odds against us," the singer said. "From the very earliest days, the point behind this band was just to make music that always evolved and changed. The idea of selling a lot of records was probably in there someplace, but it was never our motivation. The point of being in a band for us was to have an outlet through which we could express our feelings. Maybe the reason we've been more successful as of late is that more people have begun to share our feelings."

As with virtually every band that seems to hit the top these days, Kiedis and his bandmates seem to be guarding themselves against the dread demon of "overexposure". With their videos serving as MTV staples, and even the mainstream press having recently jumped on the group's bandwagon, after their lengthy career as

underground superstars, the Chili Peppers now find themselves treading on the big-time status currently held by the likes of Pearl Jam, Metallica and Guns N' Roses. Especially in light of their attention-grabbing performance at last summer's Woodstock Festival (where the bandmembers each emerged on stage dressed as a giant light bulb), Kiedis knows that his band

just like the one they heard on the radio. I wonder if they asked for their money back? (laughs)"

Whether or not a few misguided folks asked for a Peppers refund over the last two years is anyone's guess. But what is known is that millions of fans around the world have flocked to the band's funky, bluesy, ballsy sound as if it were the clarion call of the modern

RED HOT



Anthony Kiedis: "Success has its good points and its bad points."

must be wary of becoming true media darlings, a fate that could be worse than death to these super-cool rock demons. After all, how cool can a band really be if your mom and dad know who they are?

"I know that success has its good points and its bad points," he said. "There are a lot of housewives out there who just love *Under The Bridge*. But they don't know anything about our music. The people who think that song really represents us are in for a big shock. I'm sure there were a lot of people who bought the record, or came to our show, expecting this nice, sweet band playing nice, sweet songs

age. Now, with their new album about to take them yet another step up the always treacherous rock ladder of fame, the boys in the band seem ready to handle just about any new twists of fate that may be store for them. After all, having overcome various drug addictions, arrests and a revolving door policy with their guitarists since the death of their original guitarist Hillel Slovak in 1988, is there anything new that could possibly stop the Chili Peppers from fulfilling their apparent destiny of taking over the rock world?

"When you've been through everything we have, from drugs to losing a dear friend and a great guitarist, being

PHOTO: EDDIE MALLUK

a rock star just isn't that big a deal." Kiedis said. "Yeah, it's nice when people listen to what you say. That's why you make music in the first place; to try and communicate thoughts and emotions with other people. But having your picture on some little girl's wall isn't why I'm doing this. I find that whole scene really strange."

Strange or not, Kiedis better get used

well prepared to take it all in stride.

"I don't think any of the success we've had has changed us one bit," he said. "Just listen to the new music. I think it sounds just as daring, just as out-there as anything we've ever done. If anyone thought we were just going to make an album full of songs like *Under The Bridge* just because we had a hit with it they're really crazy. They don't know

guitarist, who many believed was headed for a gig with Guns N' Roses even after he had accepted the Pepper's job, has proven to be the long-missing piece in the band's musical puzzle—the one ingredient needed to make the Chili Peppers complete.

"Dave has stepped in and really helped us," Kiedis said. "I don't think it's exactly a secret that our guitar slot

CHILI PEPPERS

Before their recent personnel changes, the Peppers would do anything for a little attention.



SHOCK TREATMENT

to it. The muscular, long-haired frontman has already been voted one of rock's "sexiest men" by those who spend time determining such things, and his scowling visage has become a staple in both rock rags and teen-oriented publications. Like it or not, the Chili Peppers are hot, and while the always entertaining Flea has his loyal following, it is Kiedis who seems to garner the lion's share of attention. While rock stardom has proven to be the downfall—to varying degrees—for the Cobains and Vedders of the world in recent years, Kiedis seems like he's

anything about us. We probably went in as far a different direction this time as we could. We took a lot of chances, and we think they all paid off."

One of the reasons the band took so many chances this time around was the role that new guitarist Dave Navarro played in inspiring many of the band's latest tunes. While the bulk of the songwriting still fell on shoulders of the Kiedis/Flea partnership, Navarro's rugged guitar style and interesting musical twists helped give new life to the band's music (as if new life was needed!) The former Jane's Addiction

BY P.J. MERKLE

has been a problem for us. It's not that the people we've had with us weren't good, they just never stuck with us, for whatever reason. But now with Dave we have a very strong lineup. His personality, and his music fits in so well with us, and he really was great during the recording of the new album. Not everybody could handle what it takes to be in this band. But then, despite what some people might think, the Red Hot Chili Peppers aren't for everybody."

SHOOTING STARS



FRETBLANKET

We live in a strange musical age. A song's design these days seems more reliant on anger and mood than on artistry and melody. Fretblanket are a band that believe you can still have melody no matter how dark your musical mood may be. On their debut album, **Junkful**, this British quartet, comprised of vocalist Will Copley, guitarist Clive Powell, bassist Dave Allsopp and drummer Matt Carey have deftly managed to blend raw, emotional rock energy with musical hooks big enough to land a whale. These guys don't seem to give a damn about what might be trendy or cool—they only want to write and record tunes that touch an emotive nerve within all who hear their efforts.

"At times we like the poppier end of things," Powell said. "But we're also interested in stuff that's darker and less

upbeat. I think people tend to think, 'they're so young, how could they possibly know about these things?' But it's just basic emotions; you don't have to be a certain age to experience pain or happiness."

The roots of Fretblanket stretch back to 1989 when the four members first started playing punk and rap covers in their home town of Stourbridge. Two years later, the band had started incorporating their varied musical influences into their own songs which they began performing in clubs and pubs throughout England. They recorded a four song EP which won raves with the notoriously fickle British rock press, and garnered a solid following with fans throughout the Continent. That EP led to the band's signing and the eventual recording of **Junkful**, which thanks to songs like *Twisted* and *Song in B* has already made significant inroads for the group on this side of the Atlantic as well.

"When we started, people wanted to see what would happen if a young band like ours had a big single, which we had in England with *Twisted*," Powell said. "We may have had a little quick success back home, but that's just the start for us. There's a big world out there, and we want to be doing this for the next ten years."

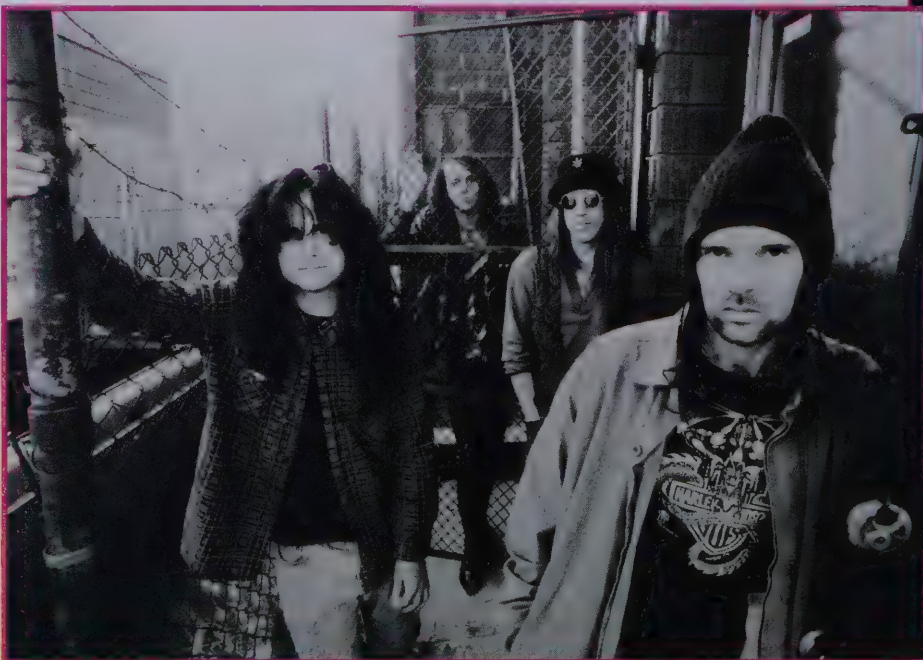
LOVE/HATE

Many of you may remember Love/Hate from their two recent major label albums, **Blackout In The Red Room** and **Wasted In America**. Both albums were filled with hard rocking, hook-filled tunes that established L/H as one of America's premier exponents of party rock. Like many of their L.A. rock brethren, however, singer Jizzy Pearl, bassist Skid, drummer Joey Gold and guitarist Jon E. Love have gone through a difficult time over the last year. They were dropped by their original label, and left for dead by most everyone else. Somehow the band rallied their spirits, signed with an indie label, and recorded what just may be the best album of their career with **Let's Rumble**. Ironically, their third album may emerge as their biggest selling disc yet.

"It is kind of strange," Pearl said. "We had all this industry hype with our first album, and it sold okay. Then we made a really strong second album and it didn't sell that well because the label was more interested in promoting some alternative acts. Now we've got an album on a much smaller label, but they've done an amazing job of supporting us. That's all any band can ask for."

One of the reasons **Let's Rumble** has taken off is the band's single, *Spinning Wheel*, one of the raunchiest, rockiest songs of the year. When the album was still just a European import, radio station KNAC in L.A. was amazed when after just two plays, the tune became the Number One requested song for five straight weeks. From there, hard rock stations around the nation jumped on the tune, in the process propelling the album up the charts.

"We've always had a reputation as a band that could write great songs," Pearl said. "But while that's true, we also have a real tough attitude. Maybe that's the thing that's really coming across on the new album."



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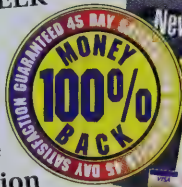
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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

SUGARTOOTH

Sugartooth guitarist Marc Hunter and bassist Josh Blum are new to making videos, yet have already developed a dislike for them. They also have a strong knowledge of what they like and don't like about the clips we picked for them.

Rocket, Smashing Pumpkins

Josh: Game Boy is pretty good. Say something Marc.

Marc: I don't like it. I don't much care for it. It's too busy, I don't mind listening to the song but I'm too busy watching this mini movie.

Josh: But that's what a video is...

Marc: OKay, then it's a great video. It's like *Home Alone 3*.

Josh: It's *Home Alone* pumpkin style. I don't know what to think. Besides saying I really don't like it, it just goes nowhere.

Marc: Just like the song.

Josh: It's part of that college rock scene and we can't be a part of that scene 'cause we dropped out of college. So we just don't get it. It does nothing for me.

Night In My Veins, Pretenders

(As soon as it begins) **Marc:** Thumbs up for me. I love Chrissy Hynde. She rules. She could do anything.

Josh: I like this one too. We saw this one on the road.

Marc: She's just up there on stage, performing. No stupid story line. It makes you think more about the song than the video.

Josh: There's kids in the audience having a good time.

Marc: She's looking good. Nice and thin; she's a vegetarian so two thumbs up. She just rules.

Josh: The song is great, it reminds me of the old Pretenders' style more than the pop stuff she's done on the last few albums.

Marc: I don't know what else to say. I just like her songwriting. She's a tough chick. Thumbs up, she's sounding good. Rock on Chrissy, keep on going.

Closer, Nine Inch Nails

Josh: I've seen this one too. I like the look of

it because it's based on the photographs of Joel Peter Witkin, and I like his style. I do like the video but I don't like the band. I don't see anything special about his songwriting. Sitting in a room with a four track with a bunch of synthesizers is not my thing.



Sugartooth: "We don't see anything special about Nine Inch Nails."

Marc: Oh, I hate the band. I do, but the video is alright so far. I like the colors but I don't like Trent Reznor. He needs to calm down a bit. I really don't want to see him in bondage, but I'm sure there's millions of people out there that would love to see Trent in bondage. The music is just synthesizer crap. It sounds like something I would have listened to when I was thirteen.

Josh: Lck, you see he licked the microphone. You can't have that.

I Stay Away, Alice In Chains

Josh: I think I heard these guys once or

twice on the radio. It's cool. I like claymation stuff. I do like the song up until the keyboard a part, the bull Beagle rip off stuff.

Marc: The Beatles did it better, Alice In Chains doesn't need to do it. It worked better for the Beatles.

Josh: I like the video, especially the idea behind the video. The way the flies go out and kill people. But it's not the most interesting claymation.

Marc: It doesn't do much for me either way. I liked their *Dirt* album, everything I've heard off this album is too poppy.

Josh: I'm sure the band was happy they didn't have to be in it.

Milktoast, Helmet

Josh: Who's this, Helmet? You could tell a Helmet song right off the bat. It's got a cool look to it but if it's just stuff they took from the movie (*The Crow*) all they are doing is filling in their live footage. That

doesn't take much.

Marc: That's just good editing. I like the video for what it is. It's just from the movie, but it's cool. The song is alright, I've heard better songs from them. I like them.

Josh: I like the quick cuts in the video, I don't like when they stay on something too long, especially since this is just like a commercial. I like it, but I like the video more than the song.

Marc: I didn't mind the song that much. It just sounded like Helmet.

Suckerpunch, Wildhearts

Josh: Is this like a Ministry sort of thing?

Marc: No...The video is alright, it's just a live thing, but the song...Just, no. Kinda like pop punk with Ministry thrown in.

Josh: I like the video just because it's a live thing. The song is alright, but since this is the first time I'm hearing it I really can't say too much about it.

Marc: No. I don't really like the chorus. It's just too happy and poppy. But I like the fact they are showing the audience who really seem to be going crazy for them. I'm happy for them but I'm not going to go out and buy the album.

The Organization, Freeburning

Josh: I don't like the way the guitars look right off the bat.

Marc: Sounds like a speed metal band trying to groove and it doesn't work for them.

Josh: I'll just say it's too polished for me. Too studio. As for the video, I like some of the clips. I like the black and white footage. The song is really not that special.

Marc: It's probably the most corporate song off the album, they probably have better ones.

PHOTO: GAIL FLUG

Hobby Shop

BY ROB ANDREWS

With Jackyl's dynamic frontman Jesse James Dupree, what you see is what you get. There are no "hidden agendas" or "secret passions" with this pure-bred rock and roll animal. For this hard-edged, bare-assed, chainsaw-totin' vocalist, rock and roll is more than his business or his career—it's his life. Yeah, Jesse has a few hobbies—most of which are of the two-legged variety that we can't really discuss in a "family-oriented" mag like this. But, no matter how hard you try, you can't get his eyes to light up or his hips to shake until you start talking about hittin' the road for a solid year with no time off for good behavior. Don't waste Dupree's time trying to discuss butterfly collecting or snapping pictures (unless they're of one of his countless female admirers). If you want to get his undivided interest just mention three little words... rock and roll!

"My goal is to stay on the road forever!," he said with straight-faced sincerity. "That's the only thing that matters to me right now. I'm a guy who doesn't care about owning a home, having a wife and kids or sportin' a fancy car. Just give me a smelly ol' tour bus, the guys in the band and plenty of open highway. Man, that's my idea of heaven."

So where is a column like **Hobby Shop** to go when the man you're assigned to interview just doesn't seem to have any real hobbies? Maybe, we thought, we could discuss Jesse's apparent *Tool Time* obsession with power saws—but it turns out that's more an energy release for this high-strung southern boy than anything else. Strike one! Then we considered broaching the subject of cars, usually a favorite of rock and rollers around the world. It turns out that Mr. Dupree's favorite means of transportation is by tour bus. Strike two! Then we turned our sights onto the possibility that Jesse collects musical instruments, and while it turned out that he started out his musical life in Acworth, Georgia, as an accom-



**JACKYL'S
JESSE JAMES
DUPREE**

Jesse James Dupree: "Maybe you got the wrong man for this assignment."

PHOTO: FRANK WHITE

plished six-stringer, he hardly owns a passion for the guitar. Strike three!

"Yeah, maybe you got the wrong man for this assignment," he drawled. "You want to talk about musical instruments with me? Well, damn, that's why we brought back the chainsaw on the second album (**Push Comes To Shove**). Using it again validates it as a true musical instrument. We've been using that chainsaw for a long, long time. Before we signed our record deal and before we made the first album. We were using it in bars four years ago just to entertain ourselves by cutting up something."

Speaking of "cutting up", Dupree has earned quite a reputation for himself over the last few years as one of hard rock's freshest-mouthed cut-ups. Apparently there's nothing that ol' Jesse won't say or do— if given the proper motivation, of course. His butt (and other things) bearing layout in **Playgirl** last year caused quite a stir in music industry circles, and his quotes about rock, the road, and life in general rate among the best since David Lee Roth was in his motor-mouthed prime. Yet, wouldn't it be nice if Dupree had time to pursue at least one recreational activity?

"Have you seen the women on the road?" he said with obvious excitement. "Hey man, believe me, that's enough of a recreational activity for me. It sure as hell is more exciting than lickin' stamps— tastes better too! But before people get the wrong idea about me, I love women, and I love what I do. I'm just an uninhibited guy. That's why I did that magazine thing last year, and that's why I have no problem with dropping my pants on stage. I'm just a sensitive southern boy."

Yeah, right. This from a guy who penned a song called *She Loves My Cock* on Jackyl's debut album, and has followed it up on **Push Comes To Shove** with the touching ode *I Could Never Touch You Like You Do*— Jackyl's tribute to sexual self-fulfillment. There's no doubt about it, when you want sensitive, sincere music from a sensitive, sincere guy, Jesse James Dupree is your man.

But such lyrical actions do come with a price. In fact, the colorful language that Dupree and his bandmates (Jimmy Stiff, Jeff Worley, Tom Bettini and Chris Worley) seem to favor got their debut album banned in some parts of the country and stopped their latest disc from entering a few key chain stores.

"The last time that happened, we came up with our own solution," Dupree confided. "The South is a pretty conservative place, so when stores in Atlanta didn't want to carry our first album, we just rented a flat-bed truck, drove it into the parking lot

to success, it seems like Jackyl will be able to get away with just about anything this side of murder before too long. Already they've been offered countless tour opportunities from some of the biggest names in rock, all wanting to add a bit of "true" rock and roll energy to their road package. Yet, Dupree's real dream is to have Jackyl headline their own tour package. That way he'll be able to spend two or three hours a night on stage, doin' what he likes to do best. He's honored by all the "special guest" offers, but that's just not the same as seeing your name in the big lights on the arena marquee.

Jackyl:
"Our goal
is to stay
on the
road
forever."



of the biggest store in town and just gave a concert on-the-spot. It was great, we just rolled up and started playing. At first the fans didn't know exactly what the hell was going on, and neither did some of the people at the store. But I think we got our point across. Actually, I think I got arrested during that show— I think I didn't button up my pants right or something like that."

It seems unlikely that Dupree and his boys will suffer a similar fate this time around. With their debut album having gone platinum, and their latest on a similar fast track

"We've toured with some amazing bands," Dupree said. "We've been out with Kiss and Aerosmith, and that was great. But when we've had the chance to play on our own, it's really special. You know the people are there to see you, and they're liable to put up with anything you give 'em. Hell, maybe they'll even enjoy it! This time, we'll be playing some of those 'special guest' things, and that's great. But before this tour is over we'll be out there doin' it on our own. That's a promise I make to the fans and to myself as well."

INDIE REVIEWS

FATES WARNING, *INSIDE OUT*

It's been three years since Fates Warning last graced the rock world with a new album. During that time the music scene has gone through some dramatic twists and turns, but all that seems to have meant little to this progressive hard rock unit. On their latest offering, *Inside Out*, the band seems to have tempered the more esoteric leanings of their sound a little, replacing it at times with a somewhat more straight-forward, commercial attack. Yet, no matter what minor alterations they may have made, on such tracks as

yet vocalist Carl Fulli, bassist Mark Bodine, guitarist Erik Moggridge and drummer Bob Cochran seem to feel totally at home in their dark surroundings. Their work on the band's latest album, *Exit Paradise*, is rather sophisticated for the "death metal" genre, yet tunes like *Vulture*, *Written In Blood* and *Deaden* still rely too heavily on blood 'n guts clichés.

Rating: ***

TUFF, *FIST FIRST*

When Tuff's debut album was

LIVE DEATH, *THE MILWAUKEE METALFEST*

Live Death provides some of the death metal brotherhood's leading lights, Malevolent Creation, Exhorder and Cancer, among others, a chance to exhibit their skills on the concert stage. With each band supplying two or three cuts from their performance at last year's Milwaukee Metal Fest, fans of this sub-genre are treated to some of the most blood curdling sounds on the planet. This stuff will kill roaches at twenty paces, and may leave you impotent with repeated listening, so be careful! But if you do dare listen, you'll hear some of the most bizarre music the rock world has ever produced.

Rating: **

M.O.D., *DEVOLUTION*

Since day-one, M.O.D. has been at best an acquired taste. For those who revel in the band's rough and ready sound, Billy Milano's band represents one of rock's



Shelter Me, *Monument* and *Outside Looking In*, the finest elements of F.W.'s style are still very much in evidence. No, they may not be particularly "cool", but Fates Warning stills does that thing that they do just about better than anyone else around.

Rating: ****

EPIDEMIC, *EXIT PARADISE*

Epidemic live in a strange musical netherworld where life seems to be little more than the short, painful period preceding death. It is an exceedingly bleak, often morose rock landscape,

released on a major label a few years ago, few realized that they were one of the last gasps of the L.A. pretty boy scene of the '80s. They scored big on MTV, and were pin-up favorites in all the rock rags, yet they failed to survive in the big leagues. But a changing musical scene hasn't stopped frontman Stevie Rachelle and his boys; they're back with *Fist First*, a heavier, grittier, more basic album that still maintains some of the melodic appeal that first brought Tuff to prominence. It's said that to survive one needs to adapt, and it appears that Tuff have done just that.

Rating: ****

Tuff: Back in action with *Fist First*.

most vital units. For those who find the group's one-trick approach a little hard to handle, another M.O.D. release is something to be feared more than anticipated. With that aside, however, on their latest disc, *Devolution*, the band has presented a nasty societal spew that lashes out at seemingly every injustice in sight. On songs like *Land Of The Free*, *The Angry Man* and *Repent*, M.O.D. come across as bitter young men—and apparently that's just the way they want it.

Rating: ***

RATING SYSTEM: ***=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR *=POOR**

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SONG INDEX

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OUTSIDE LOOKING IN
80)SOMDAY I'LL BE SATURDAY NIGHT
84)TEARS OF THE DRAGON 86)SHOW ME
91)FUTURE TO THIS LIFE 92)CHILDREN OF THE GRAVE

COMPILED AND EDITED BY ANNE LEIGHTON

THE STORY BEHIND THE SONG FATES WARNING: OUTSIDE LOOKING IN

Self-evaluation is one of the hardest topics for a songwriter to cover, because it's exposing one's innermost feelings to the world. Introspective songs tempt outside listeners to pour salt into the wounds of vulnerable songwriters to the point of publicly mocking their weak spots. Even so, there are many writers who dig deep into their emotions and use the craft to find out what makes them click or crumble. Fates Warning's principle songwriter Jim Matheos says *Outside Looking In* is his personal peptalk, in which "I take myself apart. There's a lot of metaphors in the song about doing it physically as well as psychologically. That's because it's so painful discovering things that you don't want to know about yourself."

Matheos tries not to show too much of his inner-being in his songs, so he "disguises the lyrics a little bit, so that they're not just about me," in part to shield his own feelings and so that "other people can relate to them." Hopefully someone will read them and say "Oh yeah, I can understand that." Certain keyphrases like "It's too late to turn back now" could be applied to anybody including people with terminal illnesses or those who made wrong choices along the way. "Some people read that line as being pessimistic. I see that as being optimistic. You really can't turn around but there's still time to change what you're doing now. There's not much you can do to change things in the past but there's everything in the world you can do about what's coming in the future." He believes the follow-up lyric "starting again" is not about turning back, but "making a new beginning."



OUTSIDE LOOKING IN

JIM MATHEOS

As recorded by FATES WARNING

Staring, silent, naked and cold—
outside looking in.
Peeling away this fragile shell
to face the fear within
and the man in the mirror looks on
as the cuts begin.

Outside looking in,
getting over my fears
and under my skin,
tearing myself apart
to feel whole again,
outside looking in.

Running, tired, tortured and torn—
outside looking in.
Clawing away these open scars
to heal the wounds within
and the man in the
mirror looks out
as he reaches in.

Outside looking in,
getting over my fears
and under my skin,
tearing myself apart
to feel whole again,
outside looking in.

Too many things
left undone.
Too late to turn back—
I could change course

before the end,
but when all
is said and done—
all I really want
is a chance to start again.

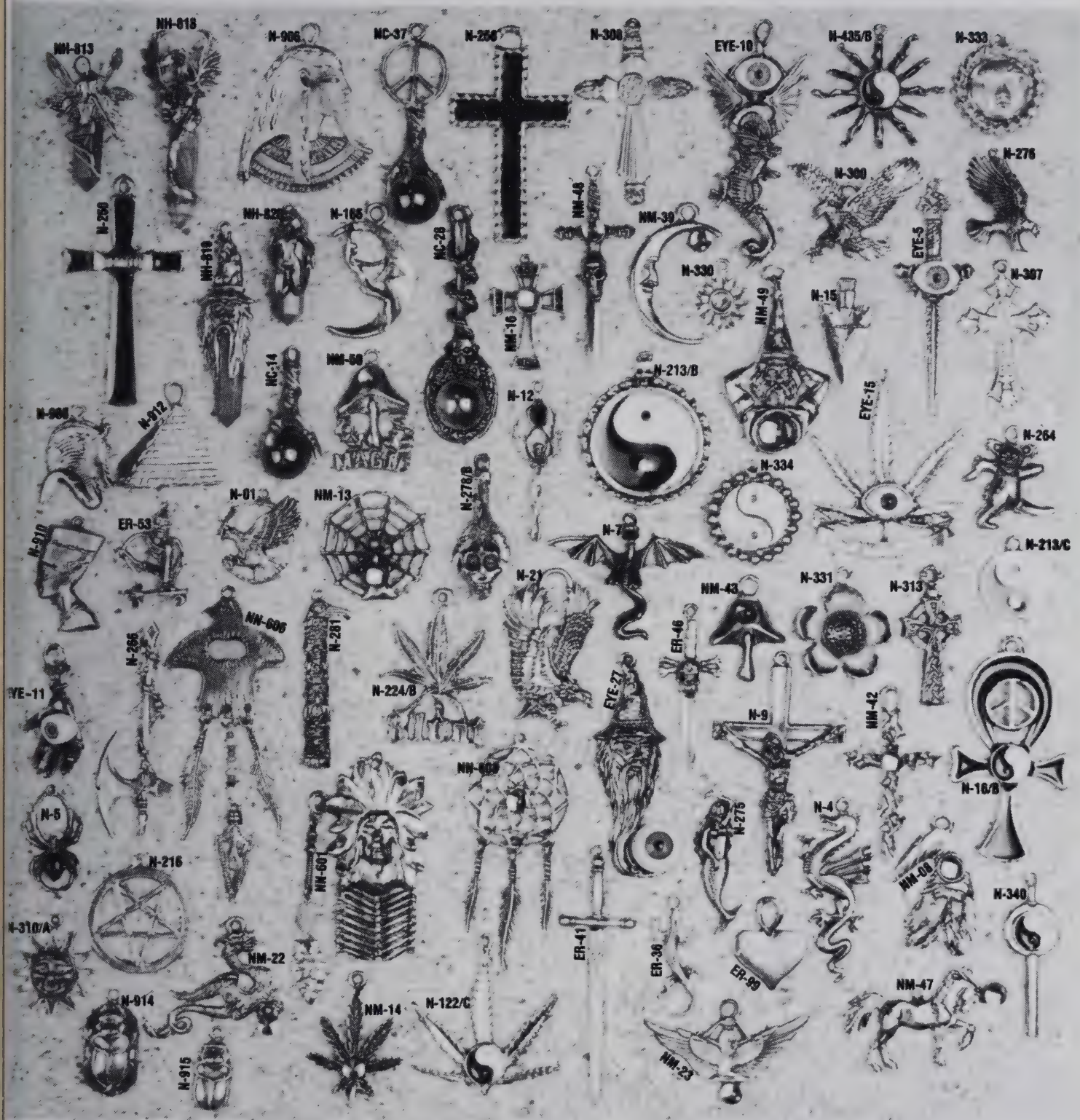
Staring, silent, naked
and cold—
outside looking in.
Feeling my way
through this wilderness
for a place to be in
and the man
in the mirror reaches out
to the man within.

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SOMEDAY I'LL BE SATURDAY NIGHT

JON BON JOVI
RICHELLE SAMBORA
DESMOND CHILD

As recorded by BON JOVI

Hey man, I'm alive.
I'm taking each day
a night at a time
I'm feeling like a Monday,
but someday I'll be Saturday night.

Hey, my name is Jim,
where did I go wrong?
My life's a bargain basement,
all the good sh*t's gone.
I just can't hold a job.
Where do I belong?
'Been sleeping in my car;
my dreams moved on.

My name is Billie Jean,
my love is bought and sold
I'm only 16,
I feel a hundred years old.
My foster daddy went
and took my innocence away.
The street life ain't much better
but at least I'm getting paid.

Tuesday just might go my way;
it can't get worse than yesterday.
Thursdays, Fridays ain't been kind
but, somehow I survive.

Hey man, I'm alive.
I'm taking each day
a night at a time.
Yeah, I'm down
but I know I'll get by—
hey, hey, hey, hey, man,
I've got to live my life
like I ain't got nothing
but this roll of the dice.
I'm feeling like a Monday
but someday I'll be Saturday night.

Now, I can't say my name
or tell you where I am.

I wanna blow myself away,
don't know if I can.
I wish that I could be
in some other time and place
with someone else's soul
and someone else's face.

Tuesday just might go my way,
can't get worse than yesterday
Thursdays, Fridays ain't been kind,
but somehow I'll survive.
Hey man, I'm alive,
I'm taking each day
a night at a time.
Yeah, I'm down but I know I'll get by.

Hey, hey, hey, hey man,
I got to live my life.
I'm gonna pick up all the pieces
and what's left of my pride.
I'm feeling like a Monday
but, someday I'll be Saturday night.

Saturday night,
someday I'll be Saturday night.
I'll be back on my feet,
I'll be doing alright.
It may not be tomorrow,
baby, that's okay.
I ain't goin' down.
I'm gonna find a way.
hey, hey, hey man, I'm alive,
I'm taking each day
a night at a time.
Yeah, I'm down
but, I know I'll get by.

Hey, hey, hey, hey man,
I'm gonna live my life
like I ain't got nothing
but this roll of the dice.
I'm feeling like a Monday
but, someday I'll be Saturday night.
I'm feeling like a Monday
but, someday I'll be Saturday night.

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Aerosmith — NJ 9/1/93 110 min
G.G. Allin — Compilation 2 hrs
G.G. Allin — Texas 92 110 min
Allman Brothers — Fillmore East 1970 Pro 45 min
Allman Brothers — Jones Beach 9/4/91 2 hrs 20 min
Allman Brothers — Ranities 72-82 Pro 1 hr
Allman Brothers — Japan 1992 Pro 65 min
Allman Brothers — Crested Butte, Colorado 2/23/91
(full show) Pro 2 hrs 30 min
Allman Brothers — Beacon Theater, NYC 3/92 2 hrs
Babes In Toyland — Milwaukee Toad Cafe
Bad Radio W/Eddie Vedder — San Diego 89 60 min
Beatles Backtrax — The Video! (Fab Box) Pro 1 hr
Beatles Backtrax 2 — Pro 1 hr
Beatles — Let It Be (The Original Film)
Beatles — Let It Be Outtakes Pro 1 hr
Beatles — Unsurpassed Videos Pro 90 min
Beatles — Unsurpassed Videos Vol 2 Pro 90 min
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Jeff Beck — Milan, Italy 1 hr
Jeff Beck & Santana — Japan 1987 Pro 1 hr
Jeff Beck — Collection Pro 70 min
Big Black — Chicago 2 hrs
Black Crows — Hartford, CT/Nassau, NY 1990 90 min
Black Crows — Beacon Theater, NYC 8/92 2 hrs
Black Crows — Italy 6/93 Pro 70 min
Black Sabbath — Collection Pro 90 min
Black Sabbath — Paris 70/Beat Club 70-72 Pro 70 min
Black Sabbath — Never Say Die 1978 Pro 1 hr
Black Sabbath — Story Volume 1 Pro 1 hr
Black Sabbath — Beacon Theater, NYC 8/92 2 hrs
Black Sabbath — Ranities Vol 1 Pro 2 hrs
Black Sabbath — Ranities Vol 2 Pro 2 hrs
Bon Jovi — Japan 1989 Pro 45 min
Bon Jovi — NY 10/92 Pro 75 min
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David Bowie — Marquee Club 1973 Pro 1 hr
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David Bowie — Japan 1990 Pro 2 hrs
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Pro 70 min
Eric Clapton — Rio 1989 & Royal Albert Hall 1991
1 hr 45 min
Eric Clapton — Royal Albert Hall 1990 Pro 1 hr
Eric Clapton — Philadelphia 5/4/92 1 1/2 hrs
Eric Clapton — Rolling Stone 1991 Pro 1 hr
Clash — New Jersey 1979 B/W Pro 75 min
Concrete Blonde — Maine 89/Milw 87 140 min
Alice Cooper — Live Trash New York 1990 90 min
Alice Cooper — A Strange Case 1978 Pro 75 min
Cream — Farewell Concert Pro 50 min
Cult — Toronto 1990 100 min
Cure Live in Japan 1984 Pro 90 min
Cure — Rio 1987 Pro 45 min
Cure — On Stage Off Stage Pro 2 hrs
Cure — New Orleans 6/8/92 2 hrs
Danzig — England 1988 40 min
Dead Kennedy — S.F. 7/91 Pro 30 min
Deep Purple — Live 1972 Pro 2 hrs
Deep Purple — Live 1970 Color Pro 30 min
Deep Purple — Royal Albert Hall 1969 Pro 1 hr
Deep Purple — Czechoslovakia 92 Pro 2 hrs
Def Leppard — Germany 1992
Def Leppard — The Interviews Pro 1 hr
Dinosaur — Austin, TX 2/8/92 75 min
Doors — Danish TV Pro 30 min
Doors — Critique Pro 30 min
Doors — Feast of Friends Pro 40 min
Duran Duran — Duran Vision Pro 80 min
Duran Duran — Ranities Pro 2 hrs
Bob Dylan — Hard Rain Live 1976 Pro 1 hr
Bob Dylan — Hard Rain — Alternate Indoor Version
Pro 1 hr
Bob Dylan — Canada 1964 Pro 30 min
Bob Dylan — Eat The Document Pro 75 min
Bob Dylan — Renaldo & Clara Part 1 Pro 2 hrs
Bob Dylan — Renaldo & Clara Part 2 Pro 2 hrs
Bob Dylan — Jones Beach 1991 90 min
Eagles — Seattle 76 Pro 1 hr 40 min
Einstürzende Neubauten — Chicago 84
ELP — Pictures at an Exhibition Pro 75 min
ELP — Manicore Tour 1973 Pro 50 min
ELP — Jones Beach, NY 92 2 hrs
ELP — Montreal 1977 Pro 2 hrs
ELP — Cal Jam 1973 & U.K.
Pro 2 hrs
ELP — Radio City, NY 2/93 2 hrs
Melissa Etheridge — New York City 2/19/92
1 hr 30 min
Extreme — Middletown, NY 9/1/91 1 hr
Faith No More — Rio 1991 Pro 40 min
Fleetwood Mac — Collection 73-80 Pro 1 hr
Ace Frehley — Live 1990 75 min
Fugazi — Milwaukee 1989 75 min
Peter Gabriel — Rockpalast 1977 Pro 90 min
Peter Gabriel — Academy Theater, NYC 4/93 90 min
Peter Gabriel — Germany 4/20/93 2 hrs
Genesis — Montreal 1974 Pro 1 hr
Genesis — Promos 1971 — Live 1973 Pro 1 hr
Grand Funk — LA 1974 Pro 50 min
Guns N' Roses — 1988 Uncensored Ritz Pro 75 min
Guns N' Roses — Felt Forum 1988 100 min
Guns N' Roses — Rio 1991 Pro 100 min
Guns N' Roses — Rio 1991 Second Show Pro 1 hr
Guns N' Roses — The Roxly LA 1986 Pro 2 hrs
Guns N' Roses — Indiana 1991 Pro Shot 2 hrs 15 min
Guns N' Roses — File Pro 2 hrs
Guns N' Roses — Argentina 1993 Pro 2 hrs 30 min
Guns N' Roses — Oklahoma 4/92 Pro 30 min
Guns N' Roses — Rosemont Horizon, Chicago 4/92
Pro 30 min
Hall of Fame Awards 1993 — Featuring: The Doors,
Pearl Jam, Springsteen, Fogarty and Cream
Reunion Pro Shot 1 hr 20 min (Mint Quality)
Heart — New York 1980 100 min
Heart — Collection Pro 2 hrs
Heart — Collection Volume 2 Pro 2 hrs
Heavy Metal — The Movie
Jimi Hendrix — Ranities Pro 1 hr

Jimi Hendrix — Sweden 1969 Pro 1 hr
Jimi Hendrix — Isle of Wight 1970 Pro 1 hr
Jimi Hendrix — See My Music Talking Pro 2 hrs
Jimi Hendrix — Band of Gypsies NY 69 Pro 2 hrs
Jimi Hendrix — Atlanta Pop Festival 1970 Pro 1 hr
Jimi Hendrix — Complete Woodstock Performance
Pro 60 min
Jimi Hendrix — Royal Albert Hall 1969 Pro 1 hr
Ian Hunter & Mick Ronson — Rocks Collection Pro
Ice T & Body Count — Chicago 92
Billy Idol — Wembley 1990 Pro 90 min
Iggy Pop — Paris 1991 Pro 1 hr
Iron Maiden — Albany 1991 2 hrs
Iron Maiden — London 1980 Pro 30 min
Iron Maiden — New Haven 1991 90 min
Iron Maiden — Italy 92 Pro 85 min
Mick Jagger — SNL Rehearsal 2/13/93 50 min
Mick Jagger — Webster Hall, NY 2/9/93 Pro 1 hr
James Addiction — Santa Barbara CA 89 75 min
James Addiction — Detroit 1989 Pro 70 min
James Addiction — Houston 1989 70 min
James Addiction — Italy 1991 Pro 80 min
James Addiction — Milwaukee 1990 90 min
James Addiction — Troy, NY 1992 2 hrs
James Addiction — Hawaii 1991 1 hr
(Last Ever Perry Nude)
Jethro Tull — Albany, NY 11/91 90 min
Jethro Tull — NY 10/92 90 min
Jethro Tull — England 5/26/93 100 min
Joan Jett — Live on Broadway 75 min
Joan Jett — Collection Pro 2 hrs
Joan Jett — West Point, NY 3/3/90 75 min
Joan Jett — Middletown, NY 11/23/91 80 min
Joan Jett — The Jett Age Japanese Collection Pro 1 hr
Elton John — NYC 1991 Pro 90 min
Elton John — Best of Pro 2 hrs
Elton John — Collection (Japan)
Journey — Soundstage 1978 Pro 1 hr
Judas Priest — Toronto 1990 2 hrs
King Diamond — Houston 1989 90 min
Kinks — Camden, NJ 1979 Pro 90 min
Kinks — OGGT 1977 Pro 75 min
Kinks — Biography 1964-1984 Pro 75 min
Kiss — The Collection Pro 90 min
Kiss — The Collection Volume 2 Pro 75 min
Kiss — The Collection Volume 3 Pro 1 hr
Kiss — The Collection Volume 4 Pro 2 hrs
Kiss — Houston 1977 Pro 30 min
Kiss — Japan 1977 Pro 45 min
Kiss — Detroit 1975 Pro 45 min
Kiss — New York 1990 110 min
Kiss — The Interviews Pro 1 hr
Kiss — Detroit 1990 Pro 100 min
Kiss — Anaheim, CA 1976 Pro 70 min
Kiss — The Dynasty File 2 hrs
Kiss — Creatures of the Night File 2 hrs
Kiss — The Elder File Pro 2 hrs
Kiss — Unmasked File Pro 2 hrs
Kiss — Boston, MA 1992 1 hr
Kiss — The Ritz, NYC 5/92 90 min
Kiss — Wembley 1992 90 min
Kiss — A Visual Evolution Pro 1 hr
Kiss — Sydney, Australia 80 Pro 2 hrs
Kiss — San Bernardino 92 2 hrs
Kiss — Los Angeles 93 40 min
Kiss — Largo 7/8/79 Pro 100 min
Kiss — Houston 92/77 Pro 100 min
Kix — Baltimore, MD 7/4/91 90 min
L7 — Collection 2 hrs
L7 — Italy 6/91 Pro 1 hr
The Lost Lennon Tapes — Volume 1 Pro 90 min
The Lost Lennon Tapes — Volume 2 Pro 2 hrs
Led Zeppelin — Royal Albert Hall (Fab Box) Pro 1 hr
Led Zeppelin — Chicago 1975 — The Collection
Pro 1 hr
Led Zeppelin — Danish TV Special 1969 (Fab Box)
Pro 30 min
Led Zeppelin — Video Daze Part 1 Pro 140 min
Led Zeppelin — Video Daze Part 2 Pro 140 min
Led Zeppelin — Video Daze Part 3 Pro 50 min
Led Zeppelin — Video Daze Part 4 (1975 Tour)
Super 8 Footage 1 hr
Led Zeppelin — LA 1975 Pro 30 min
Led Zeppelin — NY MSG 1977 Pro 1 hr
Led Zeppelin — Paris 1969 — Song Remains The Same
Pro 50 min
Led Zeppelin — Knebworth 1979 Pro 2 hrs 30 min
(Fab Box)
Living Colour — Toronto 1990 Pro 75 min
Lynyrd — Providence 91 65 min
Lynyrd Skynyrd — San Francisco 1975 B/W Pro 75 min
Lynyrd Skynyrd — Knebworth 1976 Pro 45 min
Lynyrd Skynyrd — Rockpalast 1974 Pro 30 min
Lynyrd Skynyrd — Jones Beach, NY 1991 90 min
Lynyrd Skynyrd — BBC 1975 1 hr
Madonna — Japan 1990 Pro 100 min
Madonna — Collection Pro 100 min
Madonna — Collection Volume 2 Pro 90 min
Madonna — Spain 1990 Pro 100 min
Madonna — Japan 1987 Pro 90 min
Madonna — The Interviews Pro 1 hr
Madonna — Nice, France 8/90 Pro 2 hrs
Madonna — MSG 10/14/93 110 min
10,000 Maniacs — Long Island, NY 1990 2 hrs
10,000 Maniacs — Carnegie Hall NY 5/92 2 hrs
Paul McCartney — Live in Rio 1990 Pro 1 hr
Paul McCartney — Japan 1993 Pro 90 min
Paul McCartney — Japan 1990 Pro 2 hrs 15 min
Paul McCartney — Lone Star Roadhouse, NY 1990
Pro 1 hr
Paul McCartney — Unplugged Unedited Pro
1 hr 40 min
Paul McCartney — Ed Sullivan Theater, NY 12/10/92
Pro 90 min
Megadeth — New Haven, CT 1990 45 min
Megadeth — Largo 1986 1 hr
John Cougar Mellencamp — Philadelphia 1992
2 hrs 15 min
Metallica — England 1988 Pro 30 min
Metallica — Hartford, CT 1989 2 hrs
Metallica — New York 1989 100 min
Metallica — Quebec 1986 100 min
Metallica — Rehearsal Show 8/1/82 2 hrs
Metallica — Rehearsal Show 8/2/91 2 hrs
Metallica — Milwaukee 11/91 150 min
Metallica — Nassau, NY 12/20/91 2 hrs 40 min
Metallica — Champaign, IL 1992 2 hrs 40 min
Metallica — Binghamton, NY Part 1 1992 90 min
Metallica — Binghamton, NY Part 2 1992 90 min
Metallica — Albany, NY Part 1 1992 90 min
Metallica — Albany, NY Part 2 1992 90 min
Metallica — Hartford Part 1 1992 90 min
Metallica — Hartford Part 2, 1992 90 min

Metallica — Providence, RI 2/29/92 2 hrs
Metallica — Chattanooga, TN 3/12/92 Pro 2 hrs Part 1
Metallica — Chattanooga, TN 3/12/92 Pro 1 hr Part 2
Metallica — Studio Quakes Volume 1 1 hr
Ministry — Dallas 1990 Pro 75 min
Ministry — Denver 92/Cincy 92 2 hrs
Misfits — Compilation Pro 2 hrs
Moody Blues — Allentown, PA 1992 2 hrs
Moody Blues — Radio City, NY 1993 2 hrs
Gary Moore & Thin Lizzy — Australia Pro 78
Morrisey — Heaven Knows I'm Miserable Now
Video Retrospective Pro 2 hrs
Motley Crue — New York 1990 100 min
Motley Crue — Kansas City 1990 Pro 100 min
Motley Crue — Auburn Hills, MI 1990 Pro 2 hrs
Motorhead — Toronto Pro 1 hr
Mudhoney — Italy 1989 1 hr
My Life With Thrill Kill Kult — Texas 90 1 hr
New York Dolls — Live In A Doll's House Pro 30 min
Stevie Nicks — US Festival 1983 Pro 100 min
Stevie Nicks — Jones Beach, NY 1991 2 hrs
Stevie Nicks — California 8/91 Pro 90 min
Stevie Nicks — San Jose 1989 Pro
Nine Inch Nails — Miami 90 & Newark 89 90 min
Nirvana — Rome, Italy 1991 Pro 1 hr
Ted Nugent — Rockpalast 76 Pro 30 min
Ozzy — Seattle 6/11/92 Pro 100 min
Ozzy Osbourne — Poughkeepsie, NY 1/21/92 110 min
Overkill — Houston 1989 1 hr
Ozzy and Randy — Afterhours 1983 Pro 1 hr
Jimmy Page — Arizona 1988 Pro 100 min
Pantera — Denmark 93 2 hrs
Pearl Jam — Seattle 1991 1 hr
Pearl Jam — Limerick, NY 1992 1 hr
Pearl Jam — Milwaukee 92 & SNL 92 Excellent 90 min
Pearl Jam — Video Collection 2 hrs
Pearl Jam — Milan 1992 Pro 2 hrs
Pearl Jam — Alpine Valley 8/29/92 1 hr
Pearl Jam — Ranities Vol 2 2 hrs
Pearl Jam — Miami 8/22/92 75 min
Pearl Jam — Cameo, CA, FL 4/23/92 90 min
Tom Petty — Beach Party Pro 100 min
Pigface — Milwaukee 11/23/91
Pink Floyd — Fillmore West 1971 Pro 2 hrs
Pink Floyd — New York MSG 1987 150 min
Pink Floyd — Nassau NY Wall Live 1980 Pro 2 hrs
Pink Floyd — Nassau 1988 2 hrs
Pink Floyd — Ranities Vol 2 Pro 2 hrs
Robert Plant — New York 1990 100 min
Robert Plant — Fresno 1990 Rehearsals Pro 30 min
Robert Plant — Dallas, TX Rehearsals 1988 Pro 65 min
Robert Plant — With Fairport Convention & Germany
1990 2 hrs
Poison — New York 1988 75 min
Poison — Rock Center 78 — Japan 1980 Pro 90 min
Porno For Pyros — Cal 93 50 min
Prince — Germany 1988 Pro 2 hrs
Prince — Japan 1990 Pro 100 min
Prince — Barcelona, Spain 1990 Pro 100 min
Prince — Minnesota 1983 Pro 75 min
Brazil 1990 Pro 40 min
Prince — Minnesota 1987 Pro 75 min
Prince — Houston 1983 Pro 90 min
Prince — BBC TV 1991 Pro 2 hrs
Prince — Köln, Germany 1992 2 hrs
Prince — Collectors Edition Pro 2 hrs
Prince — Radio City, NY 3/93 2 hrs
Queen — The Interviews Pro 1 hr
Queen — Rare and Live (import) Pro 1 hr
Queen — Wembley 75 min
Queen — Fluxus Volume 1 Pro 1 hr
Queen — Video File Pro 90 min (Flux 2)
Queen — Rainbow, B/W Pro 2 hrs & more. Pro 70 min
Queen — Milton Keynes, England 82 Pro
Queen — Hyde Park 1976 Pro
Queen — Japan 1986 Pro
Queen — Japan 1979 Pro
Queen — Osaka, Japan 1982 Pro
Queen — Hammersmith 1979 Pro
Queen — Live Aid & Richards 85 Pro
Queen — Freddie Mercury Tribute 74-84 Pro
Queensryche — NY 1989 & Rio 1991 Pro 2 hrs
Queensryche — Japan 1991 2 hrs
Queensryche — Binghamton, NY 7/20/91 2 hrs
Queensryche — The Machine Pro 1 hr
Rage Against The Machine — Wash, DC 12/19/93
60 min
Ramones — Houston 76 & NY 88 90 min
Ramones — 6/92 Pro 1 hr
Ramones — Ritz, NY 89 Pro 60 min
Ramones — Finland 88 Pro 1 hr
Ramones — England 92/Cincy 92 Pro 75 min
Ramones — San Francisco 78 Pro 60 min B/W
Rainbow — Germany 1977 Pro 100 min
Red Hot Chili Peppers — Germany 1987 Pro 90 min
Red Hot Chili Peppers — Japan 1990 Mint Pro 100 min
Red Hot Chili Peppers — Milwaukee 1991 40 min
Red Hot Chili Peppers — Troy, NY 1992 90 min
Red Hot Chili Peppers — Holland 90 & Italy 92
Pro 2 hrs
Rem — Germany 1985 Pro 1 hr
Rem — Collection Pro 90 min
Rem — Time Piece & Unplugged (Rare Promos)
Pro 75 min
Rem — Milano 1991 Pro 90 min
Replacements — New York 1989 75 min
Replacements — New York 1991 90 min
Revolting Cocks — Texas 90 1 hr
Keith Richards — Beacon Theater, NY 2/20/93 2 hrs
Keith Richards — Japan 93 Pro 2 hrs
Rock N Roll Circus B/W Pro 2 hrs
Rock N Roll High School — (Japanese Edition)
Rolling Stones — C.S. Blues Pro 90 min
Rolling Stones — Marquee Club 1971 Pro 1 hr
Rolling Stones — Hyde Park 1969 Pro 1 hr
Rolling Stones — Ladies & Gentlemen Outtakes Pro 1 hr
Rolling Stones — Hammersmith 1979 Pro 140 min
Rolling Stones — Tokyo 1990 Pro 140 min
Rolling Stones — Paris 1976 Pro 1 hr
Rolling Stones — The Interviews Pro 1 hr
Rolling Stones — With Wudsy Waters 1981
Checkerboard Lounge Pro 1 hr 20 min
Rolling Stones — Vintage Jones 64-74 Pro 90 min
Rolling Stones — Charlie is My Darling Pro 1 hr
Rolling Stones — Black & Blue 1976 Pro 1 hr
Rolling Stones — Saturday Night Live Rehearsals &
more. Pro 70 min
Rolling Stones — Houston 1981 Pro 2 hrs
Rolling Stones — Dallas 1989 Pro 2 1/2 hrs
Rolling Stones — Knebworth 1976 Pro 1 hr
Rollins Band — 1992 2 hrs
Rollins Band — Italy 6/92 Pro 1 hr
Runaways — Chicago 78 Pro 40 min B/W

Rush — 75-76-77 Pro 30 min
Rush — Philadelphia 1990 110 min
Rush — Albany, NY 1990 2 hrs
Rush — Albany, NY 12/29/91 2 hrs
Rush — Nassau Coliseum 1992 2 hrs
Rush — NYC 12/6/91 2 hrs
Samhain — Live 1984 2 hrs
Santana — Chile 92 Pro 2 hrs
Sepultura — Holland & Philly 89-90 2 hrs
Sepultura — LaMour, NY 1989
Sex Pistols — DOA Pro 100 min
Sex Pistols — Rock N Roll Swindle Pro 100 min
Sex Pistols — Winterland 1978 Pro 1 hr
Sex Pistols — Bullocks To Everyone
(rare concert footage) Pro 90 min
Skinsy Puppy — Holland 88 1 hr
Skrew — Texas 92 2 hrs
Slaughter — New York 1990 1 hr
Slayer — Japan 1990 2 hrs
Slayer — New York 1988 100 min
Slayer — Troy, NY 2/11/91 85 min
Smiths — Videography Volume 1 Pro 100 min
Soundgarden — LA 2/11/88 1 hr
Soundgarden — San Francisco 92 2 hrs
The Spin Doctors — Beacon Theater, NYC 1992
2 hrs 40 min
The Spin Doctors — Italy 93 Pro 80 min
Bruce Springsteen — New Jersey 1978 Pro 90 min
Bruce Springsteen — Large 1978 Pro 2 hrs
Bruce Springsteen — Benefit Concert LA 11/90 80 min
Bruce Springsteen — Largo 1980 2 hrs
Bruce Springsteen — New Jersey 7/26/92 2 hrs 40 min
Bruce Springsteen — Saturday Night Live Rehearsals &
BBC Special 1992 Pro 90 min
Bruce Springsteen — 6/24/93 Benefit Show, NJ Part 1
1 hr
Bruce Springsteen — 6/24/93 Benefit Show, NJ Part 2
1 1/2 hrs
Paul Stanley — New York 1989 Pro 75 min
Paul Stanley — New Haven 1989 100 min
Paul Stewart — Documentary 1969-1974 Pro 1 hr
Sting — Nassau Coliseum 1991 100 min
Stone Temple Pilots — Illinois 93 80 min
Strangers — Compilation 1977-1982 Pro 1 hr
Strangers — The Old Testament
T-Rex — Collection Pro 1 hr
T-Rex — REXMAS Pro 1 hr
Texas Pop Festival — 1969 Pro 90 min
(with Led Zeppelin footage)
Thrill Kill Kult — Houston 6/6/90 Pro
Johnny Thunders — Panic on Sunset Strip Pro 45 min
Johnny Thunders — Dead or Alive London 1984
Pro 45 min
Pete Townshend — Beacon Theater, NY 7/16/93 2 1/2 hrs
U2 — Save The Yuppies San Francisco 1987 Pro 1 hr
U2 — Rockpalast 1983 Pro 90 min
U2 — Ritz, NYC 1981 Pro 45 min
U2 — US Festival 1983 Pro 100 min
U2 — The Interviews Pro 1 hr
U2 — Lakeland, FL 2/29/92 110 min
U2 — Meadowlands Arena, NJ 1992 110 min
U2 — Zoo TV Collection Pro 2 hrs
Van Halen — US Festival 1983 Pro 2 hrs
Van Halen — Vintage Compilation Pro 90 min
Van Halen — Vintage Compilation Vol 2 Pro 90 min
Van Halen — Japan 1989 Pro 90 min
Van Halen — Venezuela 1/16/83 Pro 90 min
Van Halen — Albany, NY 1991 110 min
Van Halen — Vintage Collection Vol 3 Pro 1 hr
Van Halen — Collection Vol 4 Pro 2 hrs
Van Halen — Dallas, TX 12/4/91 Pro 1 hr
Van Halen — Club Cabo Wabo, Mexico
May 20 & 21 1992 Pro 1 hr
Van Halen — Jones Beach, NY 7/93 2 hrs
Stevie Ray Vaughn — Japan 1985 Pro 90 min
Stevie Ray Vaughn — Troy, NY 1989 100 min
Stevie Ray Vaughn — Videofile Pro 90 min
Stevie Ray Vaughn — New Orleans 1989 Pro 100 min
Stevie Ray Vaughn — Monterey & Hawaii 1984
with Jeff Beck Pro 90 min
Stevie Ray Vaughn — Last video taped show St. Louis
7/15/90 100 min
Stevie Ray Vaughn — Daytona 87 Pro 90 min
Stevie Ray Vaughn — Austin City Limits &
Unplugged & more Pro 2 hrs
Tom Waits — Chicago 90 100 min
Tom Waits — Italy 86 Pro 60 min
Warrant — Japan 1990 Pro 90 min
Who — Cleveland 1975 Pro 90 min
Who — Collection Pro 100 min
Who — Collection Vol 2 Pro 100 min
Who — Pontiac 1975 Pro 100 min
XTC — Collection Pro 45 min
Yes — Belgium TV Special 1971 Pro 30 min
Yes — Largo 1984 Pro 150 min
Neil Young — New York City 1991 100 min
Neil Young — Saturday Night Live Rehearsals & Ritz,
NY 1979 Pro 1 hr
Neil Young — NYC 2/15/92 70 min
Neil Young — Raleigh, NC 93 2 hrs
Zappa — LA 1974 Pro 1 hr
Zappa — New York 1981 Pro 90 min
Zappa — Stockholm 73 Pro 70 min
ZZ Top — Toronto 1990 100 min

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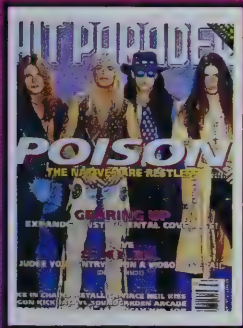
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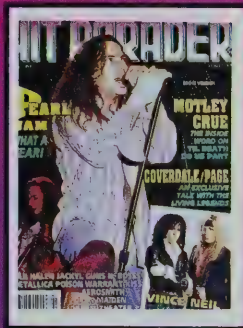
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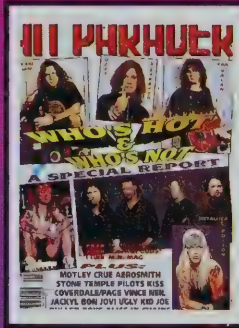
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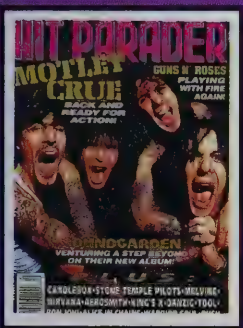
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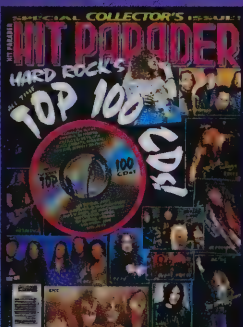
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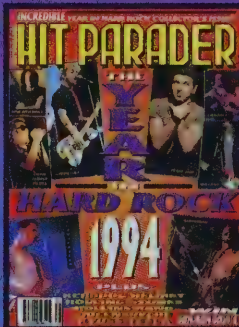
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BRUCE DICKINSON

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For too long now
there were secrets in my mind.
For too long now
there were things
I should have said.
In the darkness
I was stumbling for the door
to find a reason,
to find the time, the place, the hour.

Waiting for the winter sun
and the cold light of day,
the misty ghosts of childhood fears...
the pressure is building
and I can't stay away.

I throw myself into the sea,
release the wave,
let it wash over me
to face the fear.
I once believed
the tears of the dragon
for you and me.

Where I was,
I had wings that couldn't fly.
Where I was
I had tears I couldn't cry.
My emotions
frozen in an icy lake,

I couldn't feel them
until the ice began to break.

I have no power over this,
You know I'm afraid.
The walls I built are crumbling,
the water is moving,
I'm slipping away.

I throw myself into this sea,
release the wave
let it wash over me
to face the fear I once believed,
the tears of the dragon
for you and for me.

Slowly I awake,
slowly I rise.
The walls I built
are crumbling,
the water is moving,
I'm slipping away.

I throw myself into the sea,
release the wave,
let it wash over me
to face the fear.
I once believed
the tears of the dragon
for you and for me.

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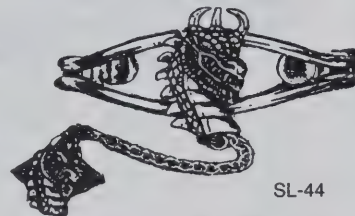


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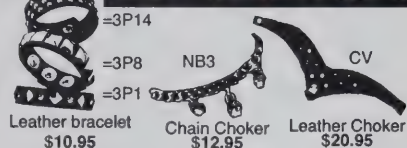
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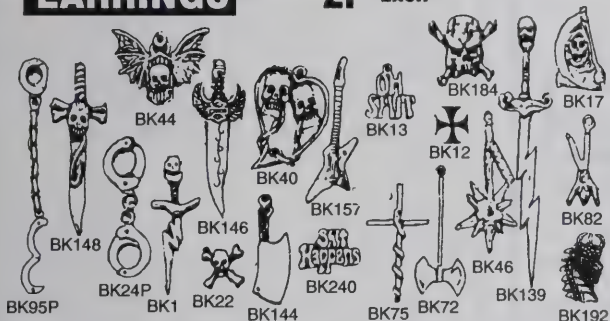
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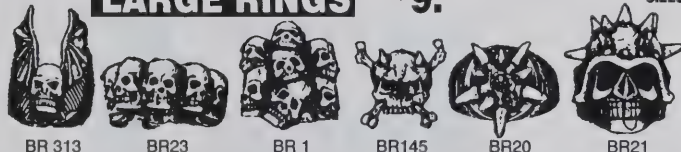
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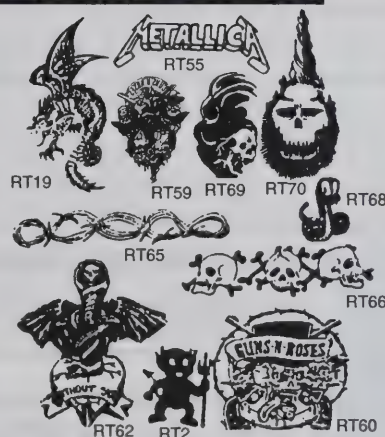


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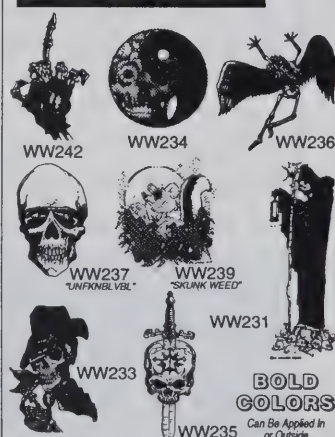
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2541 Alice in Chains	3462 Dio	6463 Ministry	7374 Sepultura
2681 Anthrax	3733 Dream Theater	6672 Morrissey	7541 Skid Row
2325 Beck	3242 The Eagles	6682 Motley Crue	7523 Slaughter
4361 Billy Idol	2525 Eric Clapton	6681 Motorhead	7524 Slayer
5632 Billy Joel	3981 Extreme	9682 Neil Young	7621 Smashing Pumpkins
2523 Black Crowes	4721 Grateful Dead	6461 Nine Inch Nails	7661 Sonic Youth
2524 Black Sabbath	4731 Great White	6471 Nirvana	7683 Soul Asylum
2544 Blind Melon	4737 Green Day	6723 Ozzy Osbourne	7682 Soundgarden
2661 Bon Jovi	4861 Guns N' Roses	7263 Pantera	7746 Spin Doctors
2769 Brother Cane	4691 INXS	7321 Pearl Jam	6421 Stevie Nicks
7771 Bruce Springsteen	5224 Jackyl	4221 Peter Gabriel	7863 Stone Temple Pilots
2852 Bulletboys	7282 Joe Satriani	7462 Pink Floyd	8741 Trixter
2656 Collective Soul	6351 John Mellencamp	7641 Poison	8321 Tears For Fears
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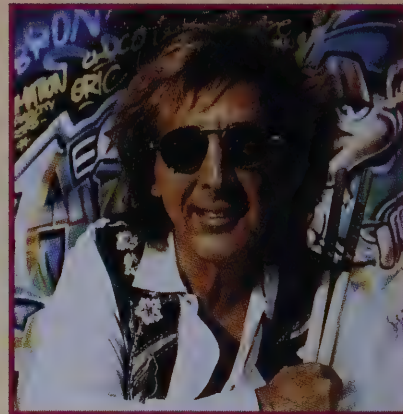
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takin' the best of me.
I've got an itchy trigger finger
that will set me free.

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I know there's something better.
Show me where you've been,
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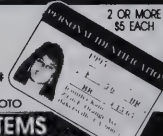
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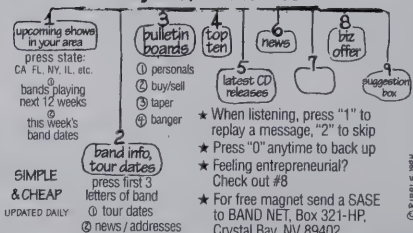
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ness
a light still burns,
takes you back there
to a memory of her.

In the heart of the darkness
she's still there,
she's always holdin' on
to what you shared.

Is anybody out there
gonna take your hand?
Hold you close
and help you understand
there's a future to this life.

In the soul of a woman
cut from her man,
carries a burden
that love never ends.

In the heart of the darkness
when the night comes down,
you're left with the promise
that love will be found.

Is anybody out there
gonna take your hand,
hold you close,
try to help you understand?

There's a future to this life
and it burns in the night,
for the future to this life
like a sign in the sky
burns for you and I.

Is anybody out there
gonna take your hand
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and help you understand?

There's a future to this life
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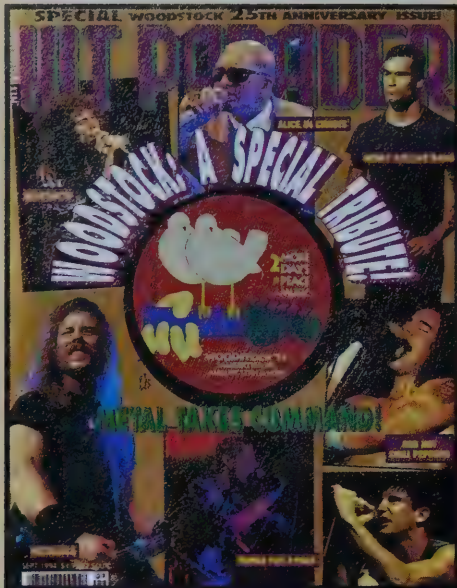
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and all the hate that's in their hearts.
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pushed around and
told
just what to do.
They'll fight the world
until they've won
and love comes flowing
through.

Children of tomorrow
live in the tears that fall
today.
Will the sun rise up
tomorrow
bringing peace in any
way?
Must the world live
in the shadow of atom-
ic fear?
Can they win the fight
for peace
or will they disappear?

So you children of the
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If you want a better
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then spread the word today.
Show the world
that love is still alive.
You must be brave,
or you children of today
are children of the grave.

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GEARING UP

TECH TALK

BY ANDY SECHER

ALEX SKOLNICK

Alex Skolnick has won a hard-earned reputation as one of the most talented and respected guitarists ever to emerge from a "thrash metal" background. During his long stint with those Bay Area Bashers better known as Testament, Skolnick proved that life consisted of more than repetitive riffs and mindlessly fast lead runs. Now, it's true that, ol' Alex has played his share of mind-numbing music over the years, as he'll be the first to admit. In fact, that was one of the principle reasons he split from Testament's thudding attack a few years ago to seek greener pastures. He believes he's now found that fertile soil as a member of Savatage, a band he joined under dire circumstances following the tragic death of founding guitarist Criss Oliva last year. While Skolnick tips his creative cap to Oliva by utilizing the parted axe master's gear on a number of tracks on Savatage's new album, **Handful Of Rain**, his work adds a new dimension to this Florida-based unit that's made its reputation by mixing heavy-handed riffs with some of the most complex song structures this side of Rush. Recently we talked with Skolnick about guitars, changing bands, and his life in rock and roll.

Hit Parader: How did you end up in Savatage after your long stint in Testament?

Alex Skolnick: I began to find the music that Testament was playing rather limiting from a guitarist's point of view. There just wasn't enough room to express yourself. I still like the kind of music they play, but from my point of view I had already done what they were doing—I wanted to try something else. I had always been a fan of Savatage's because I liked the way they brought certain theatrical elements into the recording of what was basically a hard rock album. There were great dynamics in there that allowed a musician plenty of space to experiment and try new things. So when the offer came to play with the band, I thought it could be a very interesting experience, and it has been.

HP: How difficult is it stepping in to replace another guitarist, as you've had to do with Criss Oliva?

AS: It is difficult. But they didn't ask me to come in and be Criss—they wanted me to come in and bring what I do to Savatage. But the fact is that I really

admired Criss' playing, and I was well aware that his guitar sound was Savatage. That's why, when I first went into the studio, and I saw all of Criss' guitars there, I knew I wanted to play some of them on the album. I felt it was only right to play his guitars through his gear to try and maintain the sound that I had always associated with this band.

HP: You didn't play any of your own guitars on this album?

AS: I did on the leads. But the rhythm tracks were done almost exclusively with Criss' guitars. Actually, it was kind of fun to play with a bunch of new gui-

"I own ten guitars at the moment—including three acoustics."

tars, especially when you liked the sound they had always produced.

HP: You've always been called a "cerebral" thrash guitarist. Is that a backhanded compliment?

AS: I don't know...maybe it is. But I think I know what it means. I don't think guitarists who play very heavy rock, as bands like Testament do, tend to get that much credit. Most people respond to the power of the music rather than any subtlety a musician might be employing. But I hope that over the years I was able to bring a little more cerebral approach to that style of playing. Certainly now in Savatage, as well as in a new solo band I'm working on, I'm trying to really expand my style a great deal.

HP: Let's talk about your guitar collection. How many guitars do you own?

AS: I own about ten at the moment

which includes three acoustics. I tend not to have anything around that I don't really play. I find the concept of having a guitar around just to look at it rather silly. That's why I'm not really into buying those great "vintage" guitars. First of all, they cost a fortune! But more importantly, the ones that still look perfect are ones that really weren't played much over the years. They're not necessarily great playing or great sounding guitars. I'd rather deal with instruments that sound great than just look great.

HP: Are there any particular guitar models you favor?

AS: I have an endorsement deal with Ibanez, so naturally I favor their guitars. They've produced some really nice instruments over the years, and I like the way they play, the way they feel and the way they look. If I didn't, believe me, I wouldn't play them, whether I had the endorsement deal or not.

HP: You mentioned "classic" guitars before. Do you own any of those?

AS: I do have some reissues of the classics. I have a '57 Strat reissue, and a Dan Electro reissue model that's made out of masonite. It's the best playing guitar I own. It's the same kind of guitar that Jeff Beck and Stevie Ray Vaughn used to play—it's even got the "lip-stick" style pickups. Even the reissues are really expensive, but they're not as bad price-wise as the original guitars are. The '57 Strat reissue I own was expensive—but the original would go for at least \$5,000! That's outrageous. And, as I said before, there's no guarantee that it's a great playing guitar.

HP: Do you feel that the manufacturers of today are making guitars that match up to the classics?

AS: I'll kiss Ibanez' ass, because they're good to me, so I'll say that they make some great guitars. But the fact is, and anyone will admit it, that nothing's as timeless as those great old Strats and Les Pauls. I recently saw a photo of Buddy Holly from the late '50s, and he had a Strat around his neck, and I couldn't help but thinking that the guitar looked great then, it looks great now, and it'll look great 50 years from now. But the fact is that a guitar is really only as good as the guy who plays it. That's the thing anyone who's a collector really has to keep in mind.

**ALEX
SKOLNICK**

HIT PARADER

INSTRUMENTALLY SPEAKING

Anyone who has ever thrown a guitar strap around their neck, turned the amp up to ten and started cranking out lead runs with visions of Eddie Van Halen racing through their minds, knows that a top-quality guitar pick is almost as important as the guitar itself. With that in mind, the folks at **D'Andrea Manufacturing** have now introduced the latest in their *Premium Pick Series*—*Pro-Plec*. An extra-heavy 1.5 mm gauge was used to provide the hard rock player with limited flex and maximum power, and then six different shapes were chosen to provide every player with a custom-like fit. Each *Pro-Plec* is designed from tortoise shell pattern plastic, features a precision beveled edge, and a deeply embossed gripping surface. If that wasn't enough, each pick is also polished to an ultra-slick finish so that any player can attack his strings with maximum speed and efficiency.

For further info, contact **D'Andrea Manufacturing**, 900 Shames Drive, Westbury, NY 11590.



D'ANDREA PRO-PLEC GUITAR PICK



Korg's new AX30G combines both analog and digital signal processing via a hybrid gain structure technology. By doing so, this special guitar processor serves as a multi-effects product which features distortions and overdrives with a natural compressed feel and sustain. The AX30G also stands as the first multi-effects processor equipped with a pressure pedal, which allows the player to change effects in real time. The new unit features 50 preset programs, 28 effects groups and 24 possible effects chain combinations.

For further info contact: **Korg USA Inc.**, 89 Frost St., Westbury, NY 11590.

**KORG'S AX30G GUITAR
HYPERFORMANCE PROCESSOR**

**ZILDJIAN K. CUSTOM
MEDIUM RIDE CYMBALS**



Zildjian, long one of the premier names in the world of cymbals, has recently introduced a new *Ride Cymbal* model, the *K. Custom Medium Ride*. The new cymbal is available in 20" and 22" sizes and features a variety of new design features including tonal grooves on the top side only, and a new hammering technique that **Zildjian** has labeled "over-hammering." The new *K. Custom* was designed with the rock drummer in mind, allowing them to play with more tonal variety, even in the most over-amplified musical environment.

For more info contact: **Avedis Zildjian Co.**, 22 Longwater Drive, Norwell, MA 02061.

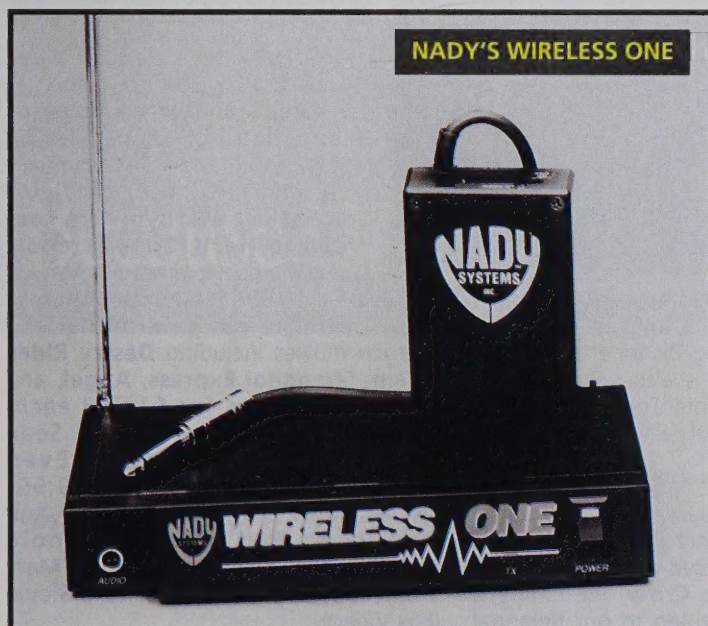
Over the last few years, **Dean Markley's Promag guitar pickup** has emerged as one of the industry's best-sellers. But the **D.M.** guys weren't satisfied to rest on their laurels so they went to work on improving the *Promag's* performance. By adding a heavy-duty cord, a new pick-up housing made of Northern Rock Maple, and high-grade pickup coil wire, **Dean Markley** has done what some guitar enthusiasts thought impossible—they've made a top-of-the-line product even better! Available in either single-coil (*Promag SC-1*) or Humbucking (*Promag ZH-7*) configurations, **Dean Markley's** recent improvements seem destined to keep them one step ahead of the competition.

For further info, write to **Dean Markley**, 3350 Scott Blvd., Santa Clara, CA 95054.



DEAN MARKLEY PROMAG PICKUP

NADY'S WIRELESS ONE



Nady's *Wireless One* has garnered a lot of interest from professional and recreational musicians since it was first introduced 17 years ago. That's understandable when one considers the fact that this little unit is a professional-quality VHF high band, single channel wireless system that lists for just \$179. Compact, rugged and relatively easy to operate, the *Wireless One* now features new circuitry that delivers the longest transmitter battery life in the industry. The unit features up to 120 dB dynamic range, completely free of overload distortion and background noise. In fact, many top players swear by the *Wireless One*, stating that they get a signal comparable to one they'd get with a cord. The *Wireless One* comes equipped with the *Nady GT-10 transmitter*, which offers 16-20 hours of performance from a single 9-volt alkaline battery.

For more info contact: **Nady Systems**, 6701 Bay Street, Emeryville, CA 94608.

VIDEO VIEW

BY ANNE LEIGHTON

We've always known about Kiss' Polaroid collection—one that features rather explicit views of their female fans. But now revelations come to light that in the 1970s Paul Stanley, Gene Simmons and company made other home videos of their exploits. Indeed these exploits are of the hot and sweaty nature—Kiss' shows and rehearsals. All that live footage and more are on the new home video, **Kiss My A****. In what is this column's pick for the home video of the year. **Kiss My A**** is a tribute to Kiss by Kiss, and includes "Klassik Kommercials" for Kiss radios, Kiss albums and other awesome items which set a standard for merchandising that not even The Mighty Morphin Power Rangers have been able to top. There's a **Saturday Night Live** skit that features John Belushi as a security guard who wouldn't let anyone backstage to hang out with Kiss (Hey, when is Kiss gonna be on **Saturday Night Live**?), and 1970s' snapshots of the band members when they weren't wearing their makeup (back then no one knew what Ace, Paul, Peter and Gene looked like.) And there's a few videos from the **Kiss My A**** disc of The Gin Blossoms' *Christine Sixteen* and Anthrax' *She*. (90 min./\$19.95/PolyGram Video).

Tommy: The Amazing Journey covers the history of The Who's ground-breaking rock opera and includes guest appearances from Elton John, Phil Collins, Tina Turner and more (60 min./\$19.95/Buena Vista Home Video). **Heaven's Metal Video Magazine, Vol. 3** has an interview conducted with Seattle's Bloodgood on the night of their last show, plus Christian metal artists Mortification, Tourniquet, Under Midnight. (\$14.99/Heaven's Metal, PO Box 17367, Austin, TX 78760-7367). **Prince' 3 Chains O' Gold** features clips of Prince before he changed his name to "the artist formerly known as Prince." One of the videos on the collec-

tion is *My Name Is Prince*. (\$19.98-vhs/\$29.98-laserdisc/Warner Reprise Video).

Courses on film, video and music-making are becoming more and more available at colleges and universities across the country. *Video View* is always interested in such curriculums, especially if the training is available in a unique setting. Full Sail Center For The Recording Arts, in Winter Park, Florida, offers multi-media training on boats. Dubbed "The Harvard of the Entertainment World" Full Sail Center graduates 700 students a year and claims they've placed 80% of them in entertainment jobs. In addition many music industry professionals have made use of the school's facilities including Bon

collection. Unfortunately the film was delayed a year because of the on-set death of Mr. Lee on March 31, 1993. After a year the movie was released and proved to be very successful. With excellent music from Stone Temple Pilots, Pantera, Helmet, Medicine, Nine Inch Nails, plus non-stop action and passion, **The Crow** is a great rock and roll movie. And there's excellent acting on the part of Lee, who portrays Eric Draven, a struggling rock guitarist that gets murdered by a bunch of hoods, looking to own his dark town. A few weeks before the actor was killed on the set of the movie, he chatted with **Hit Parader** about music (his favorite band was the Rolling Stones) and acting. Not only did he study guitar for his part in **The Crow**, but when it

came time to film his rising from the dead scene, Brandon sat in a bed of ice for several hours making his legs stiffen like an old corpse. He told us the movie's theme was justice, "There are wonderful people everywhere that had awful things happen to them, that are never given a chance to do anything about it. My girlfriend keeps telling me that Eric is the symbol of a man who can come back and get justice for the people that never got it." Of course it'd be a perfect world if Brandon Lee came back from the dead to make some more movies, but... well at least we've got **The Crow** (NSR/Miramax) and some of his other movies **Rapid Fire** (\$14.95/MCA/Universal), **Showdown In Little Tokyo** (\$19.98/Warner), **Kung Fu-The Movie** (\$19.98/Warner) and **Laser Mission** (\$9.98/Turner).



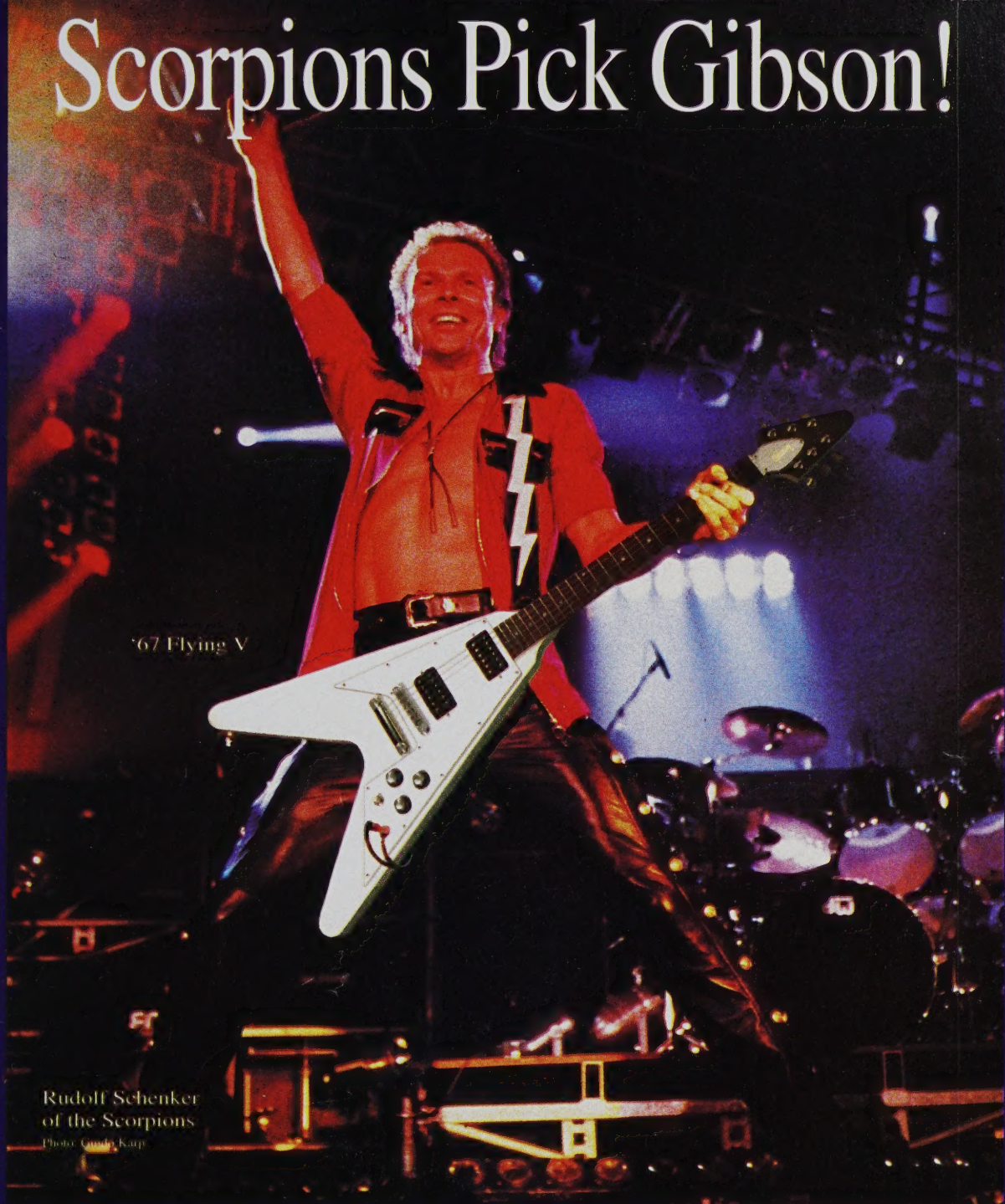
Brandon Lee: Back from the dead in *The Crow*.

And finally there are some video movies starring women—such as the highly underrated, **Angel of Destruction**, the ultimate action fantasy about a female bodyguard protecting a stripper (NSR/MCA Universal). **Marilyn: The Last Word** is **Hard Copy**'s report about the death of actress Marilyn Monroe. (\$19.95/Paramount Pictures). MCA Universal has several Marlene Dietrich movies including **Destry Rides Again**, **Shanghai Express**, **Angel**, and **Follow the Boys** for \$14.98 each. Uma Thurman, Keanu Reeves, Sean Young and Roseanne star in **Even Cowgirls Get The Blues** (\$39.99-laserdisc/New Line Home Video). And then there's **Bad Girls** with Andie MacDowell, Drew Barrymore, Mary Stuart Masterson and Madeleine Stowe (Fox Video).

Jovi, Shaq O'Neal, Aretha Franklin and the Allman Brothers. And guest lecturers have included Greg Bissonette, Melissa Etheridge, and Joe Walsh. For a catalog write to Full Sail Center For The Recording Arts, 3300 University Blvd., Winter Park, FL 32792-7429.

Ever since February '93 when *Video View* first heard that Brandon Lee was making a movie based on James L. Barr's comic books, **The Crow**, we couldn't wait to add that video to our personal

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